# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVI., No. 400. NEW YORK: SATURDAY, AUGUST 28, 1886. PRICE TEN CENTS.


## NYM CRINKLE'S FEUILLETON.

AN APOLOGY THAT IS ALSO A RECOMMENDATION—A BLESSED PRISONER ON THE HOOK MOUNTAIN—BROKEN PROMISES—AN IRISH ACTOR, AN ENGLISH SAILOR AND AN AMERICAN HOST—THE SURVIVAL OF THE UNFITTEST—A NEW GLADIATOR FOR THE OPERATIC COLISEUM—THE FLIGHT OF SOLOMON.

MY DEAR EDITOR:—My first letter to you must be an apology. At least this much of it must be apology—I haven't seen Held by the Enemy nor The Maid and the Moonshiner.

I hope that you will consider this not only an apology, but a recommendation.

Honestly, I think a man can write better who has not seen The Maid and the Moonshiner.

There are moments in all our lives when a little self-respect and conscious pride will "well up," as it were.

I sincerely trust that when the final inventory of my misdeeds is made up, it will be placed to my credit that there was one comic opera I didn't see.

Mr. Solomon tells me that it came out of the soil.

Well, I'm sorry that it came out. I have been told, among others by the sagacious and experienced musical critic of THE MIRROR, that it brought the soil with it.

It seems to me this is not nice in an opera.

But with all respect to Mr. Solomon, who is one of the most facile and copious of "Setters," the real reason why I didn't see the opera, if the truth must be told, is this:

I was climbing the Hook Mountain about that time, in a blue shirt, with a little tin kit under my arm.

You know the Hook Mountain. You've cut across its deep, still shadows on the *Mary Powell* many a time, with charming company, on that breezy upper deck.

Fancy me up there amid the old red sandstone and the gneiss, faint and freckled, trying to climb over the brow—reaching the summit, after two hours' desperation, to see suddenly the vale of Thessaly spread out below, the Bay of Naples reaching up to Haverstraw, and there, like a saucer full of ultra-marine, lay Rockland Lake, asleep in its own blue shadows.

I ask you to fancy this, but by the combined souls of Veronese and Claude Lorraine, you can't imagine what else burst on me.

Here it is that the miserable pen falters in its imbecility. Right there in the rocky path before me, as if they had been born of the soil like our friend Solomon's opera, stood Hebe and Juno.

No, I don't mean metaphorically. I guess I know what I mean. No, sir, it was not my fancy. Nor was it two rustic maidens transformed by my ardent imagination. Fancy doesn't paint goddesses in travelling suits, and rustic maidens don't have them cut that way.

I'll tell you who it was if you'll be quiet.

Estelle Clayton and her sister, Isabelle Evesson.

I stood and stared. The unexpectedness of it dazed me.

One of them I understood might be caught in the wilderness sketching. But I had only heard in a vague way that Mr. Field, of Boston, had captured the other beautiful girl in Europe and that she was to be his leading lady for the next two years.

And there they were on the top of the Hook Mountain, at least three miles from a human habitation.

All at once they both let out a warwhoop in alt.

It was a delicious duet of one sentence, and often as I have heard the sentiment it never sounded so voluptuous, so jocund, so spontaneous.

It was simply "Nym Crinkle."

Did I say "simply." Heaven forbid—floridly, inexpressibly, superhumanly "Nym Crinkle."

I looked round. No one was near. Their friends, if they had had any, were far down the slope. I felt all the devilish instincts of my nature rise up within me. Something prompted me to seize them both, hurry them to some crystal grotto, roll a stone of chalcedony up against the entrance, and then from my mountain fastnesses snap my fingers at Field of Boston and all the rest of them.

Demoniac visions of managers looking for them with lanterns amid those perilous steeps while I rolled boulders down upon their hoary heads, flitted before my eyes.

But why tell you this? There lay the white Hotel of Nyack burning in the sun below us. The whole party was stopping there. Did I capture them?

No; they captured me.

All that blessed day I was a blessed prisoner; and at night, when I might have been listening to Solomon's opera, I was sitting on the great broad veranda of the Nyack boat-house, under a full August moon, listening to the musical wash of the Tappan Zee, as the phantom boats glided by.

Would *you* have gone to Solomon's opera?

I only know Miss Evesson as a woman, not as an actress. I prefer to know her as I have met her, a singularly beautiful, ingenuous, unpretentious and fascinating girl.

But see how subtly Nature, with her mountain solitudes, her Autumn tints, her shine and sparkle and freedom, weaves around a beautiful girl some kind of personal interest. She told me that in a few days she would be in Boston ready to go to work. She was even then looking back at the closing Summer and all its irresponsible delights, with the pathos of a school-girl whose vacation is over. There was a shade of anxiety in her big eyes. She was going to Boston to take the place of an old favorite. Miss Clarke was a kind of pet there. They never heard of Isabelle Evesson.

I could see the girl of her shrinking at this ordeal.

I'm writing this, my dear Editor, on Tuesday afternoon. She is to appear in Harbor Lights. Will you forgive me if I say that I shall have a burning desire next Tuesday afternoon to go down town and get the Boston papers, just to see how that beautiful girl came out?

But we can't always do what we desire. I have broken more promises this Summer than ever before. If there was anything true and loyal in me I should leave this town to-night and be on board Charley Stevenson's yacht at Newport to-morrow. It is in the bond. But I know myself too well. I'll be hanging round here all night asking for the Boston papers. And Charley will sail away in an English yacht to-morrow without me. There will be lead in her hold but none in their hearts. She will go East carrying a gaff topsail, mainsail, balloon staysail and number one jib. She will be heeled to within one streak of the deck. If she meets the *Puritan* going by on the wind on the port tack, that Yankee boat will have her topsail clewed up, but her centre-board will be all right.

Charley is an Irish actor, an English sailor, and an American host.

When he isn't clewing up his topsail he is studying Buddha.

But avast there! When Charley gets spankingly out to sea on Wednesday, there will come a calm. That balloon staysail will hang down like our friend Solomon's upper lip. They'll have to fan each other to get up a cooling and generally unnecessary; but that will be the child that the mother and godfather will expend all their affection upon. They will nurse, coddle and defend him. You can say what you please of the other children, but woe to you if you do not speak well of this one. You predict his early death; but he lives in spite of you. His stalwart bowsprit bends his neck; his lusty sinew dies of gastronomic, but this weakling survives, protected by a godfather, and defies the ills and pills that flesh is heir to.

Fred. Bryton is a remarkably handsome and manly fellow, and whatever he does is invested with a breezy charm of frank personality.

It is impossible not to like him. But he only makes the lack of character in his play more conspicuous.

This is his second season. He begins with capital, enterprise and pluck behind him. I dare say the child will live.

You see the law of the survival of the fittest is completely set at naught in the theatrical world. Alvin Joslin called my attention to this fact long ago. Mr. Spencer, who wrote The Little Tycoon, demonstrated it.

Did you ever read Mr. Brotherton's essay on the survival of the unfittest?

As a rule, a mummy will last longer than a live man.

Solomon says it's the spice that preserves them.

So you see it will not do to refer to The Maid and the Moonshiner as a mummy.

Oh, dear, no. NYM CRINKLE.

P. S.—What is this that's coming down from Boston? Haven't you heard?

Joseph Cook? No. Handel and Haydn? No. By my halidom, Italian opera!

Along Fourteenth street there is music in the air.

The neglected Italian chorus from Avenue

BEATRICE CAMERON.

## At the Theatres.

Niblo's began on Saturday night with a production of Around the World by the Kiralfys. The house was jammed. There was not room to squeeze an extra small boy into the crowded gallery, while ranged around the back of the parquet, in the interstices and on the balcony chairs, stood or squatted gleeful men that were not fortunate enough to secure seats. The play was received with applause, as it always is in the old house of spectacle. And yet neither the dramatic skill, the ballet nor the scenery equalled previous representations. The Phineas Fogg of Joseph Sluyter was a stiff, woodeny performance. His gestures reminded one of the Simple Village Student's, and his monotonous, deliberate delivery was far off the world like a prim and pompous gentle'n. Mr. Sluyter is a large, fine-looking man, and he dresses well—but there points begins and ends. Beatrice Lieb's soft, lithe figure and handsome, expressive face were seen to advantage in Aouda, while Rose Chessman looked as pretty as a Delaware peach in Matsea. Miss Chessman is inclined to overdo everything; but earnestness and energy, even if misdirected, are preferable to gentleness and indifference. However, we advise the little woman to tone her acting down to artistic limits. Arthur Moulton was quite amusing as Passepartout, and John Mitchell's O'Fake was the best we have seen. A capital bit of eccentric comedy was presented by W. H. Bartholomew in the character of the explosive old Calcutta magistrate. The principal industrial display was a repetition of the Mikado ballet that found favor last season at this house in The Black Crook. Miss Vivian danced a *pas seul* very nimbly and gracefully, and she and Arnold Kiralfy did an elaborate Ko-Ko and Katisha dance with humorous comic effect. The Three Little Maids, the boys with the big umbrella and all the other features went with great applause. Miss Quealey, who was expected for the first performance, did not arrive in time to appear, her ship having met with some delay. The scenery, as we have stated, was not particularly satisfactory. Some of it was shabby and none of it was in keeping with the promises of the posters.

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Zilla drew a large house to the People's on Monday night when that popular playhouse reopened for the season. The exciting story told by Mr. Carleton's dramatization of a popular Russian novel was followed with unflagging interest, the thrilling incidents and startling situations receiving uproarious applause from the crowded house. Leslie Allen's Pierre Petrosky was an excellent piece of work. The other officers of the Imperial Guard were handled satisfactorily by Percy Plaisted and George B. Robinson. Frank Evans played the Czar with becoming dignity. The Czarina Petrosky was acted by that admirable actress, Adelaide Stanhope, of course, with all the effect possible to be obtained from the role. Charlotte Behrens repeated the sweet and womanly portraiture of the title character which attracted favorable attention last season. Vincenzo Reynolds appeared to advantage as Sabini. Altogether the company is stronger and more efficient than that which originally appeared in the play at this house. Next week Edmund E. Collier, of whom much is expected by his friends, will fill an engagement in Metamora and Jack Cade. During the Summer the People's has been handsomely redecorated and thoroughly renovated. It presents an attractive appearance.

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McNish, Johnson and Slavin's Refined Minstrels opened at the Grand Opera House on Monday night to a large audience. While not laughing at the comedians, they were listening to sweet ballad-singing. "Sweet Heather Bells," sung by the author and composer, Frank Howard, made an euphonic hit. It was encored again and again. Mr. Howard always has something new in the ballad line, and never fails to please the public. The "ends" were ably supported by Frank McNish, Bob Slavin, Carroll Johnson and Burt Shevely. McNish's world famous Silence and Fun led off in the olio. The original is still leagues ahead of his imitators. No act in minstrelsy is more extensively copied, or more unflinchingly. Eight of the cream of song-and-dance men, headed by Carroll Johnson, appeared in a very neat affair entitled The Colored Society Ball. Bob Slavin had a rousing reception in his excruciatingly funny monologue. Fox and Van Auken are wonderful gymnasts. The Pioneer Clog introduced all the graceful dancers once more. The Little Fly Coon, a funny skit, closed the entertainment, which is the best in minstrelsy now on the boards.

Frank Hilton, the contortionist, met with a painful accident to his foot while in his dressing-room, and his act had to be omitted. He was completely disabled through accidentally stepping upon a wash-bowl, which shattered and mangled his foot.

Next Monday night Frederick Warde will open for a week presenting Virginius.

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The last performance of the romantic military drama, Youth, in this city was by the Union Square Theatre company headed by Frazer Coulter. This was some two seasons ago. The drama was revived last Monday night at the Windsor Theatre by the King Hedley-Fredericks company. Had the company been as strong as the surroundings of scenery and mechanical effects were brilliant, a better production of the play could not have been wished. The performance, even for a first night, was very uneven.

The cast was headed by King Hedley as Frank Darlington, son of the Vicar of Bentley. He was unnatural and self conscious through the entire performance—mild to the consequent open expressions brought on by over-done attention to rhetorical and managerial work. On one or two occasions Mr. Hedley infused a little fire into his work, notably in the battle scene where he seizes the despatch from the hand of the dying soldier, Gardham, and rushes on to the Sirian hogs. But altogether the performance was very tame, and it is a question whether, even with much improvement in his acting, Mr. Hedley had not better yield the role into the hands of "one of the unemployed" and stick to management. W. A. Paul, as Major Rockley, possessed a fine stage presence and acted fairly well; but there is a peculiar hardness to his voice in the upper tones that rasps upon the ear. There was a good deal of earnestness, if not vigor, in Graham Crawford's portrayal of the Vicar. It was by no means the least meritorious work of the evening. D. E. Ralton was a vigorous and soldierly Colonel Dalton, but he was in very bad voice—evidently suffering from a severe cold. T. Edward Hall was at times rather amusing as the languid Captain Lavender, and at others rather boresome. But it's a difficult part to make effective. Harry Woodruff was really excellent as the boy-Captain, Willie Spratley. He commanded the sympathies or laughter of the audience whenever he was on. There is a very promising future before this lad if he be not spoiled by applause and "good notices." J. H. Ryan is an Irish comedian of the snaggle-tooth and begorra school, and he suited the Bowery audience to a T. As Larry O'Phoesy he provoked plenty of laughter with the tritest of methods. But give Mr. Ryan his due—he made a hit. An eternal smile is not the worst thing a man may be compelled to carry about with him. As Tom Gardham, convict and soldier, Fred. W. Gretton smiled under the tasks of the prison, smiled on the eve of battle, smiled while dying upon the field, and even smiled as he was carried off to the supposable trench in the wings. If Mr. Gretton's smile is chronic, then is he born to low comedy. But for all this, Tom Gardham pleased the audience. Agnes Proctor played Mrs. Walsingham with a good deal of of force in certain scenes, and was somewhat weak in others; but on the whole gave satisfaction. Where nonchalance and flippancy were required, Mary Mills was excellent as Eva de Malvoisie, the adventuress; but when dramatic force was required she fell to pieces. Alice Crawford's Mrs. Joseph Darlington was acceptable—and no more. As Alice Wenlock, Frank's betrothed, Carrie Rose had little to do but appear pensive and demure. She succeeded, and was always pleasing to look upon. The fill-ups were all well played. The principals were frequently recalled, and some received flowers.

Too much cannot be said in praise of the mounting and other adjuncts. The scenery, by Gaspard Maeder, and the mechanical effects, by J. H. Cunningham, were liberally applauded. By the "other adjuncts" is meant the drill of Co. D, Seventy-first Regiment, under Sergeant Parmenter, and the lively marching music furnished by the fife and drum corps of the same regiment, under Drum-Major Parmenter. Next week A Prisoner for Life will be seen at this house.

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Mr. Harrigan opened his season at the Park Theatre Monday night with Investigation. There was a big house, big enthusiasm and a big performance. The old comedy went with roars of laughter from first to last, and the old favorites were greeted with deafening applause. Mr. Harrigan had to make a little speech, and so, of course, had Johnnie Wild. Mrs. Yeamans was loaded with flowers—what other actress of her years would have such a prodigality of buds and blossoms at the beginning of a new season?—and Amy Lee was equally blessed with floral tributes. It was a great night for Harrigan, because it showed how delighted the people were to have him on deck once more, and how warm a place he and his tried and true associates had in the public heart and mind.

There is nothing new to say about Investigation. It is one of the best of the Harrigan series—the capital pictures of local life that New Yorkers have come to look upon as the sole indigenous dramatic development on exhibition. As D'Arcy Flynn the prime minister of the Park played with his accustomed humor and kept everybody bubbling with good humor. Mrs. Yeamans as Belinda Tuggs held her end up with her usual felicity, and John Wild, Michael Bradley and the other delightful chaps who compose our own local troupe of comedians, were in good form and fine feather. A new song, "On Union Square," supplemented the familiar ditties of the piece and scored immensely. The play will unquestionably draw full houses until Mr. Harrigan's new comedy and regular 1886-7 season comes in.

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Soldier and Sweethearts has been filling the Bijou at every performance. It will prove a capital filler in until Nat Goodwin is ready to put on Jack Sheppard. The comedy is enjoyable, the music light and airy, and the cast far better than the average in entertainments of this sort.

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Held by the Enemy, as produced by The Messrs. Sire, has captured the public and is crowding the Madison Square. It produced in the regular season with ample time for a run there is no doubt that it would hold the boards for many months with a succession of packed audiences.

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The trained horses of Professor Bristol are proving an excellent bill at the Third Avenue. Sagacity and intelligence of a high order are shown by these animals. Indeed, we have seen actors of the *genus homo* on this same stage that were not by half so deserving of commendation.

## The Musical Mirror.

The most genuine success that has been made in comic opera since the production of The Mikado, is undoubtedly that of Erminie, at the Casino. The crisp sparkle of the dialogue, the marked character of the two principal parts, and the absolute perfection of the stage setting and orchestral accompaniment, have redeemed the somewhat commonplace music from neglect, and have made a hit that very seldom falls to the lot of so mediocre a composer as Jakobowski. In the score there is no "Glou-Glou," no Nanon valse, no one marked melody to catch the public ear; but there is a delightful evening's entertainment, bright, witty and dramatic, with tunes pretty enough to please.

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McCaull's admirably organized company has done well with its old success, Falka. Why Falka should be a success we confess we are at a loss to know; but it is, and we accept the inevitable. Our private opinion is that it is all owing to DeWolf Hopper. He is tall, he is clever, he is funny, he has a capital bass voice, and he sings fairly well. Surely that is enough to account for the whole matter. Besides the great DeWolf Hopper—what a contrasted name!—there are lots of other artists, all clever, all nice-looking, most of them funny, and all well trained.

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We would have Pasteur's method employed without delay on the critics of the daily press, who have, one and all, contracted a dangerous rabies on the subject of Hoyt's latest imbecility, The Maid and the Moonshiner. They snarl, they bite, they growl, they froth at the mouth, and conduct themselves generally more like rabid dogs than sane white men. And for what? For a mere trifle, than which hundreds far more stupid have escaped censure—nay, have been lauded to the echo. But, then, these were "English you know," and any dross from Europe will pass with us as pure gold. Not that we want to defend Mr. Hoyt. He has committed the crime that he so prophetically acknowledges in his last act by the mouth of "Dodge, the practical man." He has written a comic opera! And such a comic opera! But has he not been punished enough? Must he be flogged and pickled, and must the unfortunate composer who so vainly but so devotedly strove to yoke the immortal maid, Music, to a scavenger's cart, be immolated likewise? Poor Solomon has made good music—as good as anyone could make to bad words. If the lyrics be trite, how can the music be brilliant? Operatic music is the voicing of words, not the coining of mere harmonious and melodious phrases, as in symphony. Therefore, if the words be stupid, how can the music—which is their clothing—be intelligent? The Maid and the Moonshiner is dead. R. I. P. Let it's decease be a warning to the composer who set it, and to the manager who, with his eyes and ears open wide and no organic defect of hearing or vision was so far left to himself as to spend good money on its birthday suit. The funeral, we believe, takes place on Saturday night. Alas! so young and so early faded. The keynote of some of the most bitter of the curses heaped on the poor parents of the deceased is plainly spite; but even among the honest critics there appears a malicious pleasure in scarifying and tearing asunder, which is really doing the poor, weakly thing that lived but for an hour too much honor. "Le jeu ne vaut pas la chandelle."

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Koster and Bial are doing well—right well, both in an artistic and a business point of view. Venus and Adonis has proved to be a worthy successor to Ixion and his brethren.

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Neuendorff's concerts are fully attended every night, thanks to the excellent judgment displayed in the selections, which are varied, and the talent shown in the execution, which is great.

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We have been indulged with a sight of a new opera which, if we mistake not, will prove to be the precursor of a better state of things in that line of entertainment. It is called The New King Arthur, and is founded on Sir Thomas Mallory's "Morte d'Artus," a mediæval romance, from which Tennyson drew his "Idylls of the King" and his "Elaine." The author is Edgar Fawcett, the well-known poet and novelist, and the music is composed by Max Vogrich, and is not only popular enough to jingle, but classical enough to please the most cultivated musicians.

## Stage Types.

NO. XII.—THE INGENUE.

*(From her own point of view.)*

I am an Ingenue. I often wonder—as much as I am capable of such a tedious process—how I came to be the Ingenue par ex. of the public that I am. I suppose I drifted on the stage. But I have an easy way of accepting matters as they happen, and when I assure you on my artless word of honor that I am the pet of the public, and that you have all seen and admired me a hundred and one times, you will kindly accept the fact as I do and not question Fate as to how it happened. I am going to give you all my picture. For you are all my friends. Are you not? Here it is:

I am five feet four in my dainty little boots. I have a willowy form which cruel critics say is too large framed. But I know they don't really mean it. My well-shaped head is set off by a tangle of chestnut curls. A spiteful soubrette says she remembers when it was black, but she is so old she might remember anything. And, then, how is one to know how one looked when an infant?

Dear reader, have you ever seen a startled fawn in the woods who gazed at you with its great velvety eyes in a helpless way? Well, my orbs are so suggestive of that child of the forest, that one glance from them will make the calmest imagination see a jungle behind me and branching antlers reared nobly upon my head instead of a Knox hat.

Even though you met me in the densest crowds on Broadway, the mirage of the stream, the huntsman and the thicket, all the "leafy boskage of the woods," would flit through your mind like a breath from the forest. My hand is rather large, but beautifully shaped, with nails as pink as a manicure can make them. My nose is a trifle *retroussée*—what dear Lord Tennyson so prettily called "tip-tilted." My mouth is large, but filled with small white teeth, and with lips like a cleft rosebud. That is, after I have delicately tinged them with a certain preparation that don't come off, however it be tried.

I have the most guileless little laugh in the world. A feeling of real thankfulness comes o'er me whenever I hear it bubbling from my lips. Although I accept most things as matters of course, I have never learned to accept that laugh in such a light—although it is a *light* laugh.

Amid my other blessings—oh, dear me! how I chatter on!—I promised you my portrait, and I find I am talking about my accomplishments. And who ever heard of a picture accompanied by a laugh? But I am such a good-natured, easy-going soul, that when I begin to chatter I never know when to stop, and I fear I tax your patience sadly.

I play several months of the year, but always in dear Gotham. I am too tender-hearted to "take to the road," for what would my dear friends do without me? How they would miss me when the hour for my little dinner came! How regretfully they would think of me when the stern finger of time—represented by the hand of a Geneva watch—warned them that the moment for the accustomed *petit souper* had arrived, and ingenuous me not there to toy with it! Not that I believe in late suppers or dissipation or that. Oh, dear, no! I have always the same simple little order. If the dear reader *has* not supped with me I will set my conscience at ease by telling him how frugal is my fare. If the dear reader *has* supped with me, he will recognize the Ingenue by the same old order.

Here it is. Do you know it?

A little bird or two—snipe preferred; a salad—celery if possible; a bottle of Perrier-Jouet or Ruinart, or both; a frozen kümmel—and there you have my modest repast. And yet the cruel world would tell you stories of my extravagant living.

What would they have me do? Every one is so ready to doubt my childish temperament. Every one is willing to have an unjust opinion of my domestic career. Is it so strange that I, a trusting little woman, who, having had several weary struggles for my daily bread, should have put my confiding trust in the hands of one whom I believed, in my ingenuous way, to be a god? and when I at last realized, as keenly as I will ever allow myself to realize anything, that we were unsuited to each other, that my idol was mere clay—is it so very strange that I should cease to worship? Poor, dear old boy! Should I be successful enough to support him in the luxurious style he would demand, can you doubt that I would be content to live even more frugally, that he might show me to the world as a martyr to that tyrant, an actress' husband?

When cruel reporters use their crafty wiles to make me answer all sorts of questions on personal and domestic matters, am I to know that they will publish what so reluctantly and childishly falls from my lips? But we must accept the bitter with the sweet—the husband with his friend. I think it horrid of those cruel papers to wage war on poor little me. Sometimes I think—I know it is foolish to be so soft hearted—they only do it for news, and if they really know me they would see matters in a different light, as I do.

After exhaustive reflection that ended in a horrid headache, I came to the conclusion that a woman must have some one to protect her, so I sent for dear mam-*ma*, with the accent on the ma. Mamma is the best mamma—mind your accent—in the whole big world. We are resting now in the country, mamma and I, but, dear reader, I shall probably be with you next season. It really is eight o'clock, and I; am so sleepy. It is rather late for an Ingenue to be up.

Hoping I have not bored you with my prattle, I bid you all, dear friends, a dreamy and Ingenuous good night.

## Professional Doings.

—Emily Stevens plays the Fairy Queen in The Devil's auction.

—Roland Reed will tour New England for the next month or more.

—Bertha Livingston has been engaged for Barry and Fay's company.

—Esther Lyons, a gold screen, desires an engagement as leading lady.

—Tony Pastor is playing a brilliant eight days' engagement in Chicago.

—Julia Gilroy has been engaged for Murdock's Hoop of Gold company.

—Philip H. Irving has been engaged for C. A. Gardner's Karl company.

—The window lithograph system has been entirely abolished in Cincinnati.

—George L. Smith has resigned from the management of Charles W. Pope.

—Signor Perugini and Eugene Oudin arrived on Sunday on the *Britannic*.

—Manager Wesley Webber writes that he is rapidly filling time for Helen Desmond.

—Fred. Solomon is directing the rehearsals of Pepita at the Union Square Theatre.

—W. J. Wilcocks is negotiating for the appearance of Little Corinne in England.

—Charles H. Bradshaw, Lotta's old comedian, has arrived in town. He is disengaged.

—Gracie Sherwood, of the Sherwood Sisters, has returned to the city from Cape May.

—Arthur Sprague, who has been doing Jesse James lately, goes as leading man in Bound to Succeed.

—Leo Raymond has been engaged as soubrette for Stedman's Our Boarding-House company.

—S. J. Forhan will be starred this season in The Shaughraun, under the management of H. J. Sargent.

—James L. Edwards, who was with Clara Morris last season, is engaged in Kate Claxton's support.

—Daniel Frohman sailed from Liverpool last Saturday, and is expected to arrive on Monday next.

—John P. Savage has been engaged for Sanger's Bunch of Keys instead of Brotherton's Mystic Isle.

—Johan G. de Bang will shortly enter upon his duties as musical director of the McCaull Opera company.

—Marie Hilforde is in the city and disengaged. Miss Hilforde would be an acquisition to any company.

—The opening date of De Mille's Main Line at the Lyceum Theatre has been changed from Sept. 20 to Sept 11.

—Oliver Hagan, THE MIRROR's correspondent in Mobile, Ala., goes with Daniel Bandmann this season.

—Harry Clapham, Jr., is at liberty for business manager or agent. He is at present at his home in Albany.

—E. L. O'Connor goes with the Norman Opera company as a leading tenor. He has an excellent voice.

—Messrs. Charles Frohman and W. W. Randall will shortly superintend an important new production in this city.

—Al. Thayer, the Cincinnati critic, is at daggers drawn with the management of the Grand Opera House in that city.

—Gus Hartz and A. L. Erlanger will direct Warren G. Richards' season in the musical comedy, Wanted—A Husband.

—The Indian Village at Jersey City is emitting an unsavory odor, and the local press is analyzing it in the interest of morality.

—George W. Sammis will be on Colonel McCaull's staff this season. He will travel with The Crowing Hen and Don Cæsar.

—P. J. Callan runs the Opera House and the Harmony Hotel at Cohoes, N. Y. For the latter he makes special rates to the profession.

—Esther Douglass is in town and at liberty for comedy, character or heavies. She refers to F. F. Mackey, with whom she has been a pupil.

—The doors of the California Theatre, San Francisco, are still closed, nobody yet having courage to seek a lease. McKee Rankin has left for the East.

—E. A. McDowell shortly opens his stock tour of Canada, the West Indies and South America. Mr. McDowell is now in the city to engage a company.

—Hal. Clarendon, a talented young actor, has been engaged as leading support to Lillian Lewis, and has begun rehearsals. He is underlined on the printing.

—The Charles A. Gardner company is called for rehearsal at Havlin's Theatre, Cincinnati, on Wednesday, Sept. 1, at 10:30 A.M. Thomas F. Fitzgerald is the stage manager.

—Manager Fennessy, of Heuck's Grand and the People's Theatre, Cincinnati, will conduct the latter house as a variety theatre and devote Friday night to the amateurs.

—The Hardie-Von Leer company in A Russian Woman will comprise the following: Sara von Leer, James M. Hardie, Alfred Beverly, T. C. Medinger, Kate Medinger, Eva Pollock, J. C. Fowler, Joseph Brown, Wilbur McClure and Mabel Pollock. J. D. von Leer is business manager and Mr. Abercrombie advance agent.

—H. J. Sargent informs THE MIRROR that Adelaide Moore will travel in her own palace car and that her season will open Oct. 4. Galatea has been added to her repertoire. The Shaughraun and The Colleen Bawn, under Sargent's management, will open on Sept. 20 and Oct. 18, respectively. The former is booked in week stands for nearly the whole season. Robert Grau has been engaged as general representative of Mr. Sargent's interests.

—Walter Bentley has deserted James Owen O'Connor, with whom he was engaged for leads. Mr. O'Connor says he does not object so much to the desertion as to the manner thereof. He says that Mr. Bentley borrowed money from him on the strength of the engagement. Mr. O'Connor's manager says there is a warrant out for Bentley's arrest. Milton Hall and E. Stanhope Percy, the latter bearing recommendations from Wilson Barrett, have been added to the O'Connor company. Mr. O'Connor will make his metropolitan debut before the season is over.

## The Giddy Gusher.

I am developing a theory that sprang into being many years ago with me—that accidents begin their work on me from long distances. When anything happens to other people it seems to just tumble on top of 'em like lightning out of a clear sky. With me it's different. Casualties and accidents play round outside; Something happens to the roof; the plastering falls in the next room; then an unwonted trouble takes in my clothes, I tear or spill ink or damage 'em someway. Thus by easy stages does disaster finally get at my August (24) person. Eventually I will be clever enough to catch on to these premonitory symptoms of approaching evil and go to bed to avoid further damage.

* * *

Now last week the *avant courier* of injury arrived when a shutter blew off and broke glass in the room in which I slept. Next day I took a phaeton that had stood in the carriage-house untouched most of the Summer, and started to visit a friend to Woodlawn. (She was alive; I don't want you to think I've gone into the undertaking biz.) We had had a very refreshing season reading the paragraphs on the tombstones. When I started for home, just half a mile beyond Sibbern's my hind off-wheel uttered a feeble moan. What's that? thought I. Another revolution, it broke into a shriek. Like the wail of a lost spirit; like the voice of a circular saw; like a pup with his tail in the jaws of a door; like the oft time mentioned "pig under the gate," that wheel went on. You could hear it a half mile either way.

Pretty soon it stuck, firm and fast. The other three revolved faithfully. The fourth resolved itself into a sleigh runner, and promised to be of great use when the snow flies.

* * *

My friend, who has travelled a good deal by rail, said it was a "hot journal." I have been connected several times with hot journals, but, taking this shape, I was for the first time confounded. The aid of a passing man was invoked. He shook the wheel an instant and oracularly remarked that he guessed she'd "hang on" till I reached Sibbern's.

"With a long, loud crack, as if breaking a good resolution, the wheel gave way, and under protest began to go round; but the concert it had given us before wasn't a marker to the Bayreuth jubilee that began. The sitters out on Sibbern's stoop arose as we approached. They looked beyond me. Was it likely one woman and a wheel could sound like a circus with a full brass band entering a country town? Not much. And great was the surprise and cordial the greeting my performance elicited as I drew near and they recognized that I was the sole proprietor of the worst creaking wheel that ever condescended to shriek.

* * *

Hair-oil and salad dressing took the conceit out of that trabelling concert tour; but I, blessed fool, did not see that it was a personal calamity, hanging round and affecting me in suburbs and outskirts first before actually tackling me.

I pranced gally down a few nights after and stepped off a piece of sidewalk, heard myself go off kerplunk just as the wheel did, and haven't walked a step since.

Think of it! Consider it! Your Gusher anchored; that volatile old girl moored by misfortune; pinioned by pain; smelling of Jacobs Oil and arnica; submitting to support; accepting arms, using other people's legs. It's dreadful!

* * *

I remember when Boucicault, making the jump in The Colleen Bawn, broke one of the little bones in his foot, I advised him to hop round and thank God it wasn't one of his dear old legs. Here am I, all whole as yet, suffering a thousand pangs from a mere sprain. It's frightened me. I'm going down to get some of those machines for straightening bow-legged young ones, and wear them on my blessed legs instead of stockings. It may destroy that graceful gait you admire so much, but it will prevent another accident of this kind.

However, it's going to be a tough fight, for I have been carted down to see my Edward inaugurate his season at the Park and receive Hart Hanley's condolences in person.

* * *

And next Monday night I'd see McCaull's new opera if it takes a derrick. It's a new departure in titles—Josephine Sold by Her Sisters. How quickly it may be followed by William Spoiled by his Ma and Marie Bounced by the Old Man. But Connelly is in it, and my beloved Hopper, and the well-remembered Soldene, and the new baritone, and your Gusher on crutches, so that Monday night next is sure to be the first big novelty of this season.

I say novelty, for though Harrigan's opening was a burst of enthusiasm from beginning to end, the play was a piece that had seen good service before; but never did it seem to please an audience better. And if Harrigan ever did have a good song it is his new one of "Union Square." In a week from now he will have a dozen encore verses and feel he need do nothing more in the last act but ring down the curtain on a triumphant dose of "Union Square."

* * *

It was Béranger who said "Let me write the songs of the people, and I care not who is king." Certainly Harrigan doesn't mind much about Cleveland; he's got a bigger pull in New York and can beat him in the Adirondacks, where the President is only a visitor, but Ned Harrigan is *chez lui*.

* * *

Yes, Harrigan's opening was entirely successful, and every one each side the curtain completely happy—if I except a man in the auditorium who had had his head sandpapered. A woman behind persistently waved a huge feather-fan; back and forth it went and its outer edge tickled that poor creature's ear with every oscillation. He slapped and scratched and mopped his head at first; then he turned and took his tormentor in. She never minded him; she was a woman who listened with her mouth. That organ was wide open, and she sitting well forward, not to lose a word. The poor victim sat over like a crook-neck squash, but the fitful feathers pursued him and he suffered as much as my poll-parrot does when I give her a top-dressing of new feathers.

Have I told you of that bird? You see your Gusher is mad on the subject of parrots. She maintains that the world will yet be enlightened and in a manner educated by poll-parrots. If any one of my readers really loves me, and wants to prove affection, let them send me a parrot.

* * *

Fanny Davenport told me never to accept a bird; it was bad luck. But I'll take 'em in all the same, board and educate 'em, and make believe they belong to Tom, Dick or Harry, so long as I enjoy their society.

I think I will patent a plan I have successfully used to promote their conversation. A very gorgeous beast was brought to me lately, which as a talker was the rankest sort of slump.

"Now, Maria John," said I (the sex of a parrot is a wild uncertainty), "you are not useful, but I vow you shall be ornamental." So I proceeded to cut up a magnificent scarlet-feather poppy and interpolate blotches of red in her placid field of green back.

I would open a space in her emerald coat, dip a crimson feather in a little glue and lay it carefully in, spatting down the surrounding green feathers upon it. After Poll was well decorated and very dry, and proportionately stiff, I perched her on the gas fixture to display her. She was gorgeous but uncomfortable. She turned and twisted, she plucked and pecked, and finally she cast her dilated pupils on me and struggling with her feelings and the English language she uttered her first words. They were, "Oh, Hell!" And I recognized the mind and ability that dwells in that poor little flat head, and as long as she lives and I hang on I won't part with my feathered friend.

* * *

The editor of this paper said to me last week: "I wish you had got down town the other day, I wanted to get a few facts concerning Jennie Weathersby to print with her portrait." But it's never too late to say a good word in this world of ill-report and unkind remark and I am going to say some now.

New York is pretty well acquainted by this time with the droll, quaint woman who as the awful Fairy of Hobbies lived in their memory till she sprang that machine-made Princess in Erminie on them. She is just leaving the Casino, universally regretted, to join the fortunes of her brother-in-law, Nat Goodwin, at the Bijou. With her merits as an actress the critics have long since dealt. It is of Jennie Weathersby as a woman that I desire to speak. From the first month of her arrival in this country I have known her intimately. No words are too strong in which to voice her virtue as a woman, her integrity as a member of the profession, and her qualities as sister and friend. I never knew a heart into which so little of self obtruded. Patient, sympathetic, sacrificing, giving her time, using her money, pleased at affording pleasure—that is Jennie Weathersby. I would trust my life in her slender hands. She has never known an ungenerous impulse. She could not do an ignoble thing. Her soul is as white as the paper on which these words are written.

* * *

I looked at her just at dusk one afternoon lately. The flowers that had been given her on the stage the night before, she was placing on the grave of her sister Emie, who died a couple of years ago. Her slight figure stood out against the grey sky. Her gentle face was raised as if she thought the loved and lost might be taking heed of the constant care which has kept that little grave in Woodlawn green; and it struck me what a lift from out the doubt that is cast upon an unseen' life a knowledge of this woman's nature and character would be. An honor to her sex, a lasting credit to her profession, a blameless Christian, I am proud to call her my friend—sweet Jennie Weathersby!

* * *

The faces I miss in theatres are more palpable to me than those I see; and about how many are joining the ranks of the missing.

There was never a first-night at Daly's or Duff's but one private box was graced with a madonna-faced woman, whose gentle eyes seemed incapable of anything but loving looks and admiring glances. She entered with sympathy into the work of every artist on the stage. Her ready, intelligent applause was the first to lead the many. Her fresh, enthusiastic nature made a sunshine in a shady place. Were the lights turned ever so low in a theatre I could feel the glow that radiated from the person of that charming lady—Mrs. Joseph Daly.

And when I read, the other day, of that sorrowful journey Judge Daly made across the ocean with his life partner, guarding the beautiful body, that had held so fine a spirit, from a foreign land to a grave at home, I felt as truly sorrowful as the nearest friend she had.

* * *

And so to-day, as every member of the dramatic profession meets in solemn sadness about the coffin of dear Sam Colville, I feel as deep regret as though they were putting away some one I had enjoyed an intimate friendship with.

I shall always see his handsome, genial face among the people at the gate, and years from now, if I have not passed those other gates, I shall look for Uncle Sam—it is so hard to make these people dead.

The removal of Manager Colville deprives me of a spectacle of domestic attachment as unusual as it was delightful. His heartfelt love for his wife was as evident as his expansive shirt-front, his pride in her as plain as his curly head, and, poor woman, in her sudden and terrible bereavement she has the truest sympathy of your GIDDY GUSHER.

## London News and Gossip.

LONDON, August 12, 1886.

An epidemic of Vanishing Ladies has broken out in London, and where it will end goodness knows—providing always, that is, that goodness may be presumed to have any knowledge of a matter which appears narrowly to concern a certain Old Gentleman who shall be nameless. You have doubtless already heard of the trick with which the Hungarian conjurer, Buatier de Kolta, has for some time past been astonishing all Paris at the Eden Theatre. Well, one Mr. Maskelyne, the wizard of the Egyptian Hall, had arranged with Buatier, etc., for the production of this show in Piccadilly last Friday evening, but at the last moment it falls out that Buatier is unable to come over till Christmas, and Bertram, another conjurer, is turned on to supply his place. Meanwhile, other enterprising amusement-caterers had travelled across the silver-streak, and either from Buatier himself or from some of his numerous imitators had obtained Vanishing Ladies galore. The Cambridge, an East-end music-hall, was the first to open the ball, on Bank Holiday, to wit, when conjurer Carl Hertz caused "the disappearance of a lady in full sight of the audience," much to the astonishment of all present. Hertz is a man who has already gained some notoriety by his "Vanishing Bird-cage trick" which consists in a real live canary, cage and all, being made to dissolve into thin air under his skillful manipulation, the canary being eventually pulled down from one of his sleeves, apparently none the worse for wear. At the outset the Society for the Prevention of Cruelty to Animals were much exercised over this business, but the conjurer challenged investigation from their agents, and had the address to extract from them a "testimonial," which he has ever since poured nightly upon the people before whom he exhibits. Hertz comes from your side of the water. He told me when I interviewed him some months back that he was raised in the glorious climate of California, but his speech betrayeth him for a rank Down-Easter. All the same he is certainly a very clever conjurer. The enterprising proprietor of the Cambridge did not long enjoy exclusive possession of his novelty, for before the week was over Hertz and the Lady broke out at three fresh places—the Trocadero, the Royal, and the Canterbury Theatre of Varieties; and this week one Fuller is working the same racket at the South London Palace, a transpontine music hall much affected by the lower orders.

But all this while I am forgetting Magician Maskelyne's own show, a private view of which was duly given at the Egyptian Hall last Friday evening. As this came nearest to the original business and was beyond question the cleanest and most cleverly executed of the whole batch, I will take it as my text for description.

Maskelyne is, as many citizens of the Great Republic can testify, a wonder-worker of no mean order. If he had lived a hundred and fifty years ago he would probably have been burned for a witch—and everybody would have said serve him right for being so awfully clever. If there is anything in the way of devilitry that he *can't* do—which I doubt—you may take it from me that it is not much worth the doing. I have seen him cut off people's heads and stick them on again, dispose of bodies to bystanders so effectually that they never turned up again, and summon at his call all manner of spirit-hands and ghastly faces. Also he has invented musical instruments which play by themselves and a figure called Psycho which can write and reckon and play whist in a way which would strike the keenest spiritualist Head connoisseur Albarus Magnus turn green with envy. As the Vanishing Lady show does not occupy more than five minutes, Maskelyne played the people in on Friday with selections on his electric organ, the prevailing characteristic of which is that it is all over the shop at once, and seems able to do, in a general way, anything. After he (or one of his familiars) had produced with a thunder, lightning, hail and rain, and, in short, raised Cain generally, silence was at length restored, and Bertram came forward to make a little explanatory speech, which of course explained nothing. This being ended, he proceeded to arrange a small green baize screen, about five feet high and three feet broad, at the back of the stage—in order, as he said, to show that the lady couldn't vanish *that* way. He then took a newspaper, and, having spread it out carefully on the floor in the middle of the stage, placed a chair thereon, and on this chair he presently placed "Mlle. Patrice," who is, as a *Times* reporter very justly remarked, "a living and substantial young lady." Bertram now handed rounded for inspection by the company a black silk veil about seven feet square. He then went through certain movements supposed to indicate that he was placing "Mlle. Patrice" under mesmeric influence, and Mademoiselle "going off" with considerable alacrity, he next proceeded to cover her carefully from head to foot with the black veil. This being at length arranged to his liking, he shouted "Look out!" stamped his foot, and behold! there was the chair, the newspaper, and the screen, but no veil, and no "Mlle. Patrice," and where the dickens they had been spirited to the Old Gentleman himself alone could tell. Anyway, we couldn't. Half a minute later Bertram led on the young lady, smiling, from the O. P. wing, and then we all went away considerably knocked by our experiences.

Our first families, or some of them, kicked up their heels at Battersea last evening. William Holland, a showman to whom nothing is sacred—for did he not run a circus at the Royal Italian Opera two years in succession, and even now is he not perfecting arrangements for transmogrifying the *Grand Duchess* into a floating variety show. William Holland, I say, is now hooking the Albert Palace at the Battersea Park, and has lately built in the grounds an open-air theatre, on the stage of which a ballet is presented and songs of the ordinary music-hall type are sung. Holland calls this arrangement "Paris in London," and announces "aristocratic fêtes" two or three times a week, and hopes doubtless to run the show as a sort of cafe chantant rival to the Colinderies on the other side of the Thames. But Battersea is not Belgravia, and he has an up-hill game before him. Last Thursday night, however, several real live aristocrats actually did turn up at Battersea Park, and a high old time they had. There was Lord Hartington and the Duchess of Manchester, Lord Rosebery and his wife (which her name used to be Hannah Rothschild, and she has got several millions of money on her own account), Lord Rowton (who was called Monty Corry when he was Lord Beaconsfield's private secretary), Lord Charles Beresford and his wife, and others of the fine flower upon I need not particularize. Whether they came incog. or in an omnibus I cannot say, but there they were, and very much all alive, oh! First they roller-coasted, then they indulged in cockshies for cocoanuts and penny guns, then they rode upon roundabouts, then they dined, and after this witnessed with commendable gravity the classical Empire ballet from the shilling reserved seats.

The only theatrical productions of the week calling for comment have been two revivals. Both pieces, when originally weighed in the critical balance, were found wanting. These are (1) Bachelors at the Opera Comique, better known as the Theatre Royal "Tunnels," and (2) Garrick at the Strand, which house passed on Monday into the hands of Edward Compton and his comedy company, who did excellently well here some two years ago. Bachelors is a semi-farcical comedy, which took two men (Robert Buchanan and Hermann Vezin, to wit) to adapt from Der Lustspiel of Benedix, whose Aschenbodel (Cinderella) served, you may remember, as the basis of the late Tom Robertson's School. Bachelors, which is weak in plot but strong in dialogue, first saw the light at the Haymarket in the Autumn of 1884, when young Mr. Brookfield, then a member of Bancroft's company, also then and now an admirable character actor, went into management on his account and failed to prosper financially. Brookfield's part, a timid bachelor, who, afraid at first of proposing to the only girl he ever loved, finds himself one long engaged "three deep," is played at the Opera Comique by Hermann Vezin (formerly, that is to say, many years ago, of Philadelphia, U. S. A.), and is played well. H. V. is generally regarded as an exponent of gloom, so dull and heavy are the pieces he usually plays in, and it is quite a treat to find him revelling in a humorous part. Vezin is also appearing with all his old success as David Garrick in Abbey's Doctor Davy, a one-act piece, which sets off the great little Davy's peculiarities

# PROVINCIAL.

## BOSTON.

Signor Perry announced as announced and largely patronized, was given as the opening attraction at the Globe Theatre, with Linnie Evans in the leading role. It will require an effulgent to make me believe the play has been rewritten, at least by any one who has the first idea of playwriting. Probably some "gifted" some did it certainly no case of literary taste or judgment. Both a promising little actress as Miss Evans should have a better play. Because she is not only promising, but already good. She is a far better actress to-day than Lotta or any of her imitators, because she is natural in what she does.

Roland Reed appeared at the Boston Museum in Strategy during the week and stayed to large business, doing his perfect edition of The Mikado in a spirited way, and being well supported generally by his co., not only dramatically, but musically also.

Uncle Tom's Cabin was continued at Oakland Garden to good business, though the cool nights drove it from the leave into the pavilion once or twice.

The Gold King continued during the week at the Howard Athenæum.

McNish, Johnson and Slavin's Minstrels did a large business at the Boston Theatre during the week. McNish is the funniest man in his specialty that exists to-day; though I think I laughed more at his absurdities several years ago, when he travelled with the French Blondes. I believe, and treat the hysterical functions of his audience screwed up to a semi-paused pressure while a portion of the audience were indulging in "audible enjoyment" at the vocal efforts of the French girls. Some clever people will strike and execute satisfactorily this idea some time and make a great success.

John J. Rosbam is in the director's chair of the orchestra at the Globe Theatre.

The musical festival at the Point of Pines was a great success.

Mr. Charles H. Thayer his projector and manager.

M. A. McGlennon publishes this year's programme at the Boston Theatre.

The *Gazette* announces "Jack Mason and John Howard correspondents forming a co. to give The Chimes of Normandy, and, if possible, the initial performances will take place in Boston."

The Little Tycoon comes to the Park Sept. 6.

Annie C. Tuttle is in town for a few days.

George J. Cattle gave in advance of Condemned to Death this year.

## CHICAGO.

Thus Mr. Dowling has made a hit as Spartacus is indisputable, the audiences at the Opera House being quite enthusiastic over his performances; but to a careful observer his work is somewhat conventional, and no one will yet claim for him the genius of his famous predecessors in the part. That he will improve there can be no doubt, and we look to see him well-placed in the matter of tragic stars are many seasons pass. For the present he will confine his efforts to one part. The present week will end his engagement. Kinsleys' Globe, sole.

Evangeline closed a season of twelve weeks at Hooley's Theatre, and the business was excellent throughout. The theatre will remain closed for five nights, and open on Thursday, 28th, with Evans and Hoey in A Parlor Match.

Milton Nobles, in his comedy-drama Love and Law, had no reason to complain of the patronage at the Grand last week. It was quite adequate to the character of the performance. Mr. Nobles needs nothing new very much. This week Charles Hoyt's rhapsody A Tin Soldier will begin a season of three weeks. The cast has been changed somewhat. Flora Walsh takes the part of pretty Rachel Booth, the girl from "next door," and George C. Boniface, Jr., is the plumber. James T. Powers remains in the cast as Rata.

The twelfth week of the Lyceum Village will bring to a close this very novel and popular show. It has been visited by an immense number of people, all of whom will no doubt remember with pleasure the insight to artistic Japanese ways, but very artistic manufactures that the Village has furnished. The regular season of the Columbia will begin Sept. 4, with Will Carleton's drama Abbey.

McVicker's Theatre opened for the season Monday night, 24th, with Lewis James and Marie Wainwright in Virginius. The co. seems strong, and a genuine success is looked forward to. During the engagement of two weeks Mr. James will appear in Richelieu, Merchant of Venice, Othello, Much Ado About Nothing and Katherine and Petruchio—a repertoire which will tax the new stage powers to the utmost.

The People's Theatre opened its doors for the season Saturday, 23rd, with Tony Pastor's co., and the house was crowded. Next Sunday, 30th.

The Chicago Minstrels, the new organization which has made its home at the Madison Street Theatre, has made a hit, to judge from the crowds that throng the little place. Charley Reed, the plain comedian, and Billy Birch are the favorites.

The Casino will not open. The Mikado this week, with Alice Raymond as Yum-Yum, and the prospect is good for a successful revival of this capital work. There will be a good cast to support the festive Alice, and if the management succeeds her presumably in "gas," the opera may take on a new lease of life in this city, where it has been dead oftener than in any other city of the Union.

The Lyceum began the season last Saturday night with Gilfert and Reeves's Female Minstrels, the novelty of which is that the performers are all in heavy cork. The theatre was packed, and the show was received with many demonstrations of delight. The utmost decorum was maintained by the feminine minstrels, and encores were numerous.

Harold Forsberg, the popular character actor, may join the Standard in Robert Mantell.

Assistant Manager Reed, of the Academy, has returned from New York, prepared to welcome the legion of friends of the Academy of Music on the opening. The house has been made more beautiful than ever by Manager Hamlin.

Harry Hamlin, who has been absent at college for two years, has come back to the city, and will assist his father in the management of the Grand Opera House.

C. B. McConnell, for a long time manager of the Columbia, has gone to Auburn, Cal., to reside permanently.

William Redmond and Mrs. Thomas Barry will be seen at McVicker's Theatre week of Sept. 5, in A Cure for the Blues, a refurbishing of John Brougham's comedy, Playing with Fire.

## CINCINNATI.

The local season was formally opened last at Haverly's. Pearl Rose in Zip being the attraction, the clever star assuming the role formerly interpreted by Lotta. There was a rather noisy audience in attendance for the occasion, the gallery element preponderating, and a disposition to applaud actions and play was unpleasantly exhibited. The sudden death of the veteran stage-manager of the house during the opening rather dampened the ardor of the performers, and, all in all, the initial night can hardly be described as entirely successful. Bob, another of Lotta's plays, will be presented here for the week, Sixteen in Black and Black, 30th.

Will Sampson, business manager of the People's Theatre, will devote Friday night of each week to the amateurs.

Manager Reuben Hauck arrived from Mt. Clemens, Mich., and, to attend the opening of Milton Nobles at Hauck's Opera House.

Al. Thayer is devoting a column of his space for advertisements to Rix notes of an interesting nature.

Manager Charley Smith, of the Vine Street Opera House, will dispense with that objectionable feature of the establishment, the cafe, operated by his predecessors, and will add a new drop-curtain.

Jennie Moore, the veteran stage carpenter of Haverly's Theatre, dropped suddenly dead as the curtain rose for the second act of Zip, 24th. Deceased was sixty years old, a resident of Louisville, Ky., and leaves a widow and two children. He was the oldest stage carpenter in the city, and had officiated in lucrative posts at the National Theatre and elsewhere at Pike's Opera House.

The iceberg of local theatricals, entitled Daniel Webster Clifton, will not be identified with Cincinnati amusements during present season.

The play of antiquity, Uncle Tom's Cabin, having been inflicted upon Cincinnati in almost every conceivable shape, it remains for the Simon and Adams combination to present it in circus style, under a tent, with the usual accompaniments of jubilee singers, bloodhounds, etc. The co. is billed for a week's stay, beginning 23d.

Manager Harris opens Robinson's Opera House 23d with Rebel Tucker.

The Mott Scenic Diorama co. follows Milton Nobles at Hauck's, and will hold possession of the house during the two weeks beginning 30th.

It is given out, by one of the local journals that Maggie Mitchell Collins will star on her own account.

Reid and Middleton's Vine Street Museum, under the management of James R. Davis, will open for the season 30th.

Manager John H. Havlin celebrated his thirty-ninth birthday 22d.

The opening 23d at the Grand, 30th, will be Henry Watson in The Cadets.

Uncle John Robinson's Circus will spread its tents here during the month of the Exposition.

Robert Downing will present the Gladiator at Hauck's during week of Oct. 4.

## NEW ORLEANS.

[illegible] nothing new in theatricals here, [illegible] engagements, mentioned some time ago, [illegible] of French opera, have been perfected and [illegible] that the season will open about the [illegible]ber. F. Mauge, the very popular bari-

tone of the former Delsarte and Grau troupes, will be the manager. The leasing of the Opera House was consummated Monday, 9th. The co. will be formed and leave Paris so as to arrive in New Orleans early in November. The troupe will be headed by the Boisses, (who made such a success last year) and will be composed of people capable of giving grand as well as light opera. This seems to be a rather incongruous statement, but Mr. Mauge doubtless knows how it will be done. I don't. Besides two different companies be engaged. Mauge himself will arrive in September. He should insist that the hall thing be repaired, as it needs it badly.

The statements about those engaged for Bidwell's stock co. are certainly misleading. Here was the *World* some time ago stating that Fanny Gillette had been positively engaged for leading business. Developments show that she has signed with Mrs. D. P. Bowers. Now Harry Pitt is engaged and now he isn't. The only members that are positively known to be engaged are Emma Maddern, Barton Hill and Charles Wheatleigh. However, New Orleans rests secure in the fact that Mr. Bidwell will bring as good a co. as can be secured, and one that will be equal, if not superior, to last season's.

## SAN FRANCISCO.

AUGUST 23.

The past week has been a busy one at the theatres. Jim the Penman has crowded the Baldwin night after night. In its production, we see one of the hosts of Mr. Palmer's reputation. Even an English play needs alteration for the American public, and the Union Square and the late Madison Square successes have been as much due to the manager's shrewd knowledge of the tastes and idiosyncrasies of American audiences as to anything else.

Manager George Wallenrod is making things hum up at the Alcazar.

Uncle Tom is in for a run. During the week the theatre has been crowded by all classes of our citizens, apparently as eager to enjoy this dramatic chestnut as if it had only opened yesterday. Carrie Swain remains the feature as Topsy.

Keeling Brothers are coining money around at the Tivoli. The Mikado is still on the boards and drawing large houses, the receipts for the past two weeks exceeding any similar period since the theatre was first opened. Local applications of some of the most popular airs have been improvised during this representation, the theme being specially on Grand Army matters, which have been loudly applauded by the veterans who have attended.

Miss Mather as Juliet has packed the Bush Street Theatre throughout the entire second week. The engagement has been extended a fortnight.

The German season at the Baldwin Theatre is a success financially and artistically. Herr Mitterwurzer is an actor of great merit and a refined school.

The Romeo and Juliet matinee yesterday was the largest ever known at the Bush Street Theatre.

Next Monday Miss Mather will follow her week of Leah, at the Bush Street Theatre, with Juliana, Lady Macbeth, Pauline, and other familiar and strong characters.

Miss Carol Crouse, who has been supporting Jeffreys Lewis, recently received a letter from Katie Putnam, which had been misent and was not received in time to enable Miss Crouse to accept an engagement for the season. Not hearing from the latter lady, Miss Putnam engaged another party. The disappointment is to be regretted, but a lady of Miss Crouse's talent and popularity will not long remain out of an engagement.

Lillie Arington, whose stage name is Marie Burroughs, first came into favorable notice as one of the prize society beauties of the Authors' Carnival, held at the great Pavilion about six years ago.

Bartley Campbell's play, Siberia has been running at the Oakland Theatre.

Kit, the Arkansaw Traveller, will be played at the Oakland Theatre, with C. B. Bishop and Mabel Bert in the cast.

Sells' Combined Railroad Shows are billed to exhibit in Oakland on the 31st.

Oakland Parlor, No. 30, Native Sons of the Golden West, will be given a benefit at the Oakland Theatre on Wednesday and Thursday evenings, when Kit, the Arkansaw Traveller, will be presented by the California Theatre Company.

Isabel Morris and George Osbourne will be members of the Diamond Tassle co.

David McKenzie and Phil. Margetts, of Salt Lake City, the former manager of the Salt Lake Theatre and the latter an old-time actor, are in the city.

M. B. Curtis will leave for the East next week, and will probably open the season in Boston in Caught in a Corner.

George R. Caine goes East in two weeks.

Add. Ryman, the minstrel, an old favorite here, has arrived from Australia, and will probably reappear in a local minstrel season.

Professor W. S. Mullaly, whose musical career in this city ended with the termination of McKee Rankin's management of the California Theatre, leaves for the East.

Pretty Caroline Hill and her English hair-dressing are much admired by the patrons of the Baldwin.

Mr. and Mrs. A. M. Palmer and Jennie June visited Monterey during the past week.

Mrs. David Belasco and children left on Saturday for New York.

Annie Mayor, a favorite leading lady in Australia, arrived on Sunday by the *Mariposa*. She will endeavor to procure a date for her appearance here. If she does not succeed, she will proceed to New York.

The California, the Grand and the Standard theatres are closed.

Manager McKee Rankin's benefit at the California, last evening, was not attended as largely as expected. He will be accompanied eastward by some twelve people, including Mabel Bert and Adele Waters. The co. play at towns along the route, beginning with Virginia City.

Louis XI., with new and appropriate scenery, will be produced at the Bush Street Theatre on Sunday evening, 30th, Master R. L. Levy in the title role.

L. M. Crawford manager of the Kansas Circuit is said to be negotiating for a San Francisco theatre.

Emelie Melville, after remaining nearly two years in India, and suffering impairment of health in consequence, returned to Australia, and after some months of repose necessary to restore her vigor, appeared, as we learn from Melbourne papers received by last mail, at her Majesty's Opera House in that city on July 1, under management of Rignold and Allison, in a revival of Falka. The *Argus* says the audience was one of the largest seen inside the theatre for some time past; that Miss Melville, in the title role, received the warmest of welcomes, the cheers being prolonged for some time, while flowers were showered from the stalls and dress circle.

At the end of the Uncle Tom engagement at the Alcazar, Minnie Wallace will appear in Joaquin Miller's play, Oregon.

Sam Thall returned yesterday from New York, and will immediately start out again in advance of the Grismer-Davies co. He has booked for forty weeks, as far East as Chicago. They will play Field of Honor, Hoop of Gold, Called Back, Monte Cristo and Wages of Sin.

Ben Cotton expects to open his forty weeks' tour in Oregon.

Adelaide Emmerson, the pretty debutante of the California Theatre, left for New York last week.

The Nellie Boyd co. began its Slope tour in Virginia City on the 23d.

It is said that Mr. Palmer will not produce Love's Martyr at the Baldwin during this engagement.

W. E. Sheridan is in Auckland and winning laurels there. The physical disability which threatened him appears to have been stayed.

The crimson plush curtain and the entrancing music Manager Hall has treated his patrons to this week has been the subject of much favorable comment in theatrical circles.

M. B. Curtis wanted Clay Greene to manage him, and also write a play; but Mr. Greene declined, as his time is taken up just at present.

In Sacramento on the 30th the new Metropolitan Theatre is to be opened under the management of F. A. Church, and by the A. M. Palmer co. for one week.

Saturday evening was the 399th appearance of Margaret Mather in the character of Juliet.

Dick Jose, the sage-brush teaser, leaves Reno for New York on Monday to join Dockstader's Minstrels.

W. A. Brady has gone East to become a member of the Mestayer-Ahlberg co.

At the Baldwin on the 23d Mrs. Ver Plank's society drama, Sealed Instructions, will be played by the Palmer co. 'Tis the management's intention to give one bill each week.

The Uncle Tom's Cabin matinee at the Alcazar Saturday was a perfect jam, the standing-room only card being put out long before the curtain was rung up. The receipts are said to have been nearly $150 more than the Kate Castleton matinee.

August 17.—Saints and Sinners opened at the Baldwin last night to a packed house.—Miss Mather began her third week at the Bush Street Theatre last night, turning people away. The bill was Leah the Forsaken.

## BALTIMORE.

Wilson and Rankin's Minstrels played to fair business at Ford's Opera House last week, and gave a rather entertaining evening's performance—that is, when the entire programme was carried out. There was, however, considerable uncertainty about the whole co. At one performance Carl Rankin failed to show up; at another George Wilson, and at the Saturday matinee the same reason or another, the acrobatic act of the Polaski Brothers was cut. The impression made upon the mind of the casual observer was, that the co. was suffering from incipient brain-softening. The musical act of the Pavaselias was something novel and enjoyable, and was deservedly encored every night. This week the house will be closed, and open again on the 30th with Ada Gray in A Ring of Iron.

The houses at the Front Street Theatre last week were large, and on Monday night another big audience greeted A. R. Woodhull in his Yankee drama, Eli Wheatfield.

Manager Harris' season at the Masonic Temple Museum began on Monday afternoon with Arkansaw Joe in the conventional drama, The Black Hawks. During the summer alterations and improvements have been made in the auditorium, permanent seating which are two new private boxes. The large scenic hall will become a prominent feature of the Museum. Next week, Ethel Tautary.

The Summer variety entertainment at the Monumental Theatre Summer Garden closed on Saturday night, after four weeks of excellent business. The regular season opened on Monday night with a good variety programme given by the Wesley Brothers' Specialty co.

The Academy of Music will be open on Friday night for a complimentary benefit to Maurice Hagaman, the stage-manager of the Summer opera co. The programme announced is an attractive one and includes an amateur pro-duction of the trial scene from the Merchant of Venice, a concert olio introducing Jennie Winston, Henry Ravesbury, Annie Myers and others, will conclude with Forty Winks, with the beneficiary as John Schmidt.

Maurice Hagaman and wife closed a week's engagement at Allegeh's Grand Opera House in Washington Saturday night. He goes to Portland, Ore., shortly to act as stage-manager for Jennie Winston during her winter season on the Pacific slope. His wife (Eva Ballou) goes with him, but not as a member of the co.

Francesca Guthrie and her mother are still at Barnum's Hotel and busy making preparations for an early departure for Europe.

J. B. Mather, who is quite prominent in amateur circles here, will appear at the Hagaman benefit on Friday night. He is a comedian of talent and has had several very tempting offers to embark in the profession, but has declined them.

E. N. Gottheld is back again at Harris' Museum in the capacity of resident manager.

Harry Conway is in New York this week but will return shortly and will commune with nature on the stock-farm of his friend, Arthur Mann.

## ST. LOUIS.

During the week the Thompson Opera co. have produced The Three Black Cloaks, besides reviving Olivette and The Mikado. The co. is gradually being strengthened for the Fall season. On next Thursday evening a benefit will be tendered to W. A. Thompson, the genial manager, who has made a host of friends here. An extensive programme has been arranged, and the principal event will be the initial performance of Macaire, known in your city as Erminie. The cast is as follows:

| | |
|---|---|
| Erminie | Dora Wiley |
| Couse | Hattie Starr |
| Princess de Gramponeur | Genevieve Reynolds |
| Jarotte | Jennie Bayard |
| Marie | May Standish |
| Delaunay | P. Randolph |
| Cadeaux | William Wolff |
| Ravenues | Charles A. Schakford |
| Marquis de Pouvert | J. K. Murray |
| Eugene Marcel | Philip Branson |
| Chevalier de Brabazon | Harry Standish |
| Dufois | F. Palmer |
| Simon | Dan Young |
| Viscounte de Brissac | J. Starrs |
| Sergeant | C. Hartley |

There was a large crowd at the matinee given by the Thompson co. at the Grand this afternoon. The matinee will be repeated next Saturday.

F. F. Schrader, acting manager at Pope's, has returned from the East and is busily engaged in renovating the house for the regular season, which opens next Saturday evening with Haverly's Minstrels as the attraction.

John P. Curran, a native of this city, is with the co., and as he is a local favorite, he no doubt will meet with an enthusiastic reception.

Manager Mitchell has assured me that there will be no change in the attaches of the People's. T. J. Farron opens the house on the 30th in A Soap Bubble, supported by the following co: Grace Emmet, Ida Lillian Abrams, Virginia Ross, Polly McDonald, W. J. Dobson, John W. Byrne, E. H. Beston, J. L. Hostetter, H. L. Rawlins, J. W. Connelly, G. H. Koster, J. W. Meisgeier, T. K. Perry and George J. Common. William H. Smith, of the Standard, was in and out of the city last week. He says he has engaged the strongest attractions that could be had, and the house will open Sept. 5 with Dick Gorman in Conrad; or, The Hand of a Friend. Gus Barnes, late Treasurer at Sportsman's Park, will be the new Treasurer.

Pat Short had the Olympic lighted up on Saturday. The interior decorations are blue and gold, and Thomas Moxon will have a new drop curtain in position by next Saturday. The picture is "A Scene in the Rockies." Tony Pastor, who is a great favorite here, will inaugurate the season on next Sunday night, when his first-class variety co will occupy the stage and Tony "will positively appear at each performance."

Mat Woodward, the adapter for W. A. Thompson, and W. B. Johns, dramatic editor of the *Post-Dispatch*, have combined forces and will write operas, plays, songs, etc., at shortest notice.

Philip Branson and Genevieve Reynolds have joined the Thompson Opera co.

J. E. Fries, of this city, has received a letter from Thomas W. Keene, in which he writes that he will rest this season at the urgent request of his family.

Thomas R. Perry, manager of T. J. Farron's Soap Bubble, is here.

Neil Price kept up his reputation, and the Palace Theatre's also, by giving one of the best programmes this house has had during the Summer season. A parody on *Pinafore* was the opening act, in which, by special request, Alice Herbert repeated her charming ballad, "Sailing Home to Nell." Gus Garbolt gave some difficult balancing acts. Minnie Dunne, who has a fine stage presence, came next. Billy Stanford was the next act. Harry Blake and Flora Bertram were warmly applauded in their sketch, School is Out. Mamie Klise, with a fair mezzo-soprano voice, rendered two charming ballads, but the principal feature of the performance was an act by the Three Days. It was a good variety act of the old school, with solos and lightning gun drills thrown in.

C. T. Van Sicklin is in town, and you can be very certain that Tony Pastor will arrive here inside of a few days.

Harry Smart has gone off in advance of the Thompson Opera co.

J. M. McNamara, of the Haverly Minstrels, has arrived, and the dead walls are bearing the old legend, "40—Count 'Em—40."

Strauss, our theatrical photographer, has just presented J. E. Fries with a large panel picture of Colonel Bob Vest, the energetic and jovial dramatic editor of the *Republican*. Bob does credit to the photographer.

Eddie Dunn has redecorated his cage in the Olympic box-office.

Lent. Hanserty has engaged C. W. Chadbourne as lecturer of the Siege of Paris.

## PHILADELPHIA.

On Saturday night last the doors of the Chestnut Street Theatre were thrown open to admit a vast crowd of people eager to attend on the first performance of a new play. The attraction was Lawrence Marston's drama with the unmeaning title, Daily News; or, Every Day People. I regret extremely that at the very beginning of the season justice compels me to condemn this new aspirant for favor. Mr. Marston is not entirely devoid of ability as a playwright, and, I understand, received some credit for a former production; but many are called and few are chosen, and this effort certainly will not achieve for the author a position among the elect. There were introduced the naughty millionaire, the poor but virtuous girl, the humble lover, the comical crank, the slangy newsboy, the festive Chinaman, the wicked procuress, the exaggerated tough, and various other characters, all of whom have been appropriately labeled and kept in stock for many generations, to be compounded in prescriptions of this sort. These exceedingly commonplace characters cross one other's paths continually, and, as occasion requires, exhibit love, hate, malice, cunning, facetiousness, brutality, hope, despair and lust, while each passion or emotion struggles for first place. Something more than the regulation number of corpses is exhibited upon the stage, but fortunately the rape is committed just before the rise of the curtain and we are spared that portion of the mimic show. The faults of the play are too numerous to mention, but they can be summed up in the assertion that they offend against art, manners and morals. Moreover, the play, if it ever has any weight with an audience, will rail tate against the peace of society by dealing with labor troubles in a spirit of offensive partisanship that is unjust and unholy. Accumulated wealth does not beget lustful passion; nor is a humble home always the abode of virtue. Money has no power against innocence or modest content, but is met half way by vanity or avarice. There is one more feature of Mr. Marston's work of which I feel constrained to speak, and that is the very frequent introduction of the name of the Deity. This sacred name is shouted time and again in some of the scenes in a manner that calls for public rebuke, and I shall be happy to see the time arrive when an audience will drive blasphemers from the stage. There is no genuine fun in the play; the comedy element is lugged in and bears no relationship to the plot; there are several superfluous characters, and not a few scenes that are simply stupid. Lawrence Marston as Robert Ralston, the workingman and lover, was stagey and unreal. Lillian Dunstan as Kate Douglass, heroine, tigress and murderess, was extravagant in tone and gesture, and showed a lamentable ignorance both of art and nature. The only performer entitled to credit was that of N. H. Carlyle, who showed considerable skill in handling the heavy part, Le Roy Weston, but who was also guilty of cashing very remarkable faces at the audience. I fear the play is not doomed for a long life, for it certainly is not healthy. The next attraction at this house will be Ada Gray in the Ring of Iron, Sept. 6.

The National Theatre opened for the season on Saturday night. As might have been expected, the rush was tremendous. The attraction was Taken from Life, and the performance was thoroughly enjoyed by all present. Mr. Kelly was much roared to be satisfied with his initial success and with the genuine in others for the season. This week the Oliver Byron co. in Two Thousand Miles away.

At the Central Theatre business for the week has been good, although the show, Wesley Brothers' co., was none too good. The redeeming features were the singing of John S. Dyllyn, the bicycle act of Wilmot and Sewell and the comic juggling of G. D. Melville. This week, Ranch 10.

William J. Gilmore, of the Central, reached home last week. His European reminiscences promise to be interesting.

Forepaugh's Theatre will open 30th with a grand production of Ours. An excellent co. has been engaged.

The Arch Street Theatre will open Sept. 6, the initial attraction being Mrs. John Drew in an old English comedy role which she will assume for the first time in this city. Further than this no announcement has been made, so we have the enjoyment of a delicious uncertainty.

The Casino continues to draw like a furnace. This week Fatinitza will be produced with Lillian Conway, Jennie Prince and Edward Grant in the cast.

## PITTSBURG.

The "note of preparation" is heard at our theatres, and in a very short time the doors of all will again be thrown open to the public. The Opera House opens the season 30th with Bound to Succeed, and the Academy of Music reopens on the same date. The improvements at Chalet's Bijou are being vigorously pushed to completion, and everything will be in readiness for the initial performances of Mrs. D. P. Bowers and co. Sept. 6. Thompson's Opera co. and Frank Mayo will come next in the order named.

Ethel Tucker attracted excellent audiences to Harris' Museum during the week of 16th. She was seen in Leah the Forsaken, Fanchon and The Two Orphans. Clayton and Standish's new romantic drama, The Rainbow, will be produced 23d and for the week. Arizona Joe, 30th.

Forepaugh's Circus will be at Exposition Park Oct. 4 and 5.

Manager Harry Williams, of the Academy of Music, has returned from New York and the seashore, and A. J. Shedden, the new treasurer of the Opera House, is expected home from the East this week.

Forepaugh and Samwell's Dime Circus, which had been exhibiting hereabouts for some time to a liberal patronage, has pulled down canvas and gone West.

It is stated here that Mollie Lawman, who was reared in this city, will play leading juvenile parts with Janauschek.

Harry Sewell, business manager for Mrs. Bowers, is in town.

Charley Hammond, formerly treasurer of Harris' Museum in this city, will do the advance work for the Kernell show.

Charley Sensor, of this city, sold me a few weeks ago that he was engaged to go in advance of the Weston Brothers, in Our Minstrel Boys; but it is announced here that Jake Rosenthal will attend to that work.

Scribner's Circus opened corner of Penn avenue and Thirtieth street 23d. A new canvas and a number of new performers will be among the new features introduced.

James R. McGearry, of this city, goes out with Henry T. Chanfrau to play the Major in Kit.

It is stated that so many persons desire private boxes at the Bijou on the opening night, that the management has decided to sell them at auction.

Hoyt's new curtain for the Bijou Theatre has arrived from New York. It is an elaborate and elegant affair.

John Dignam, of Pittsburg, will be a member of The Rainbow co. This play will be produced here under the personal supervision of the author, Walter Standish.

## COLUMBUS.

The opening of the new Metropolitan will take place 25th, when the Orpheus Club, assisted by Genevra Johnston of Toledo, soprano; Caroline Schneider, pianist; Fr. Neddermeyer, violin; Prof. E. S. Matton, organist, and the combined orchestras of the Grand and Metropolitan, under the direction of J. S. Bayer, will give a grand concert. Seats are selling rapidly.

The regular season will open 30th with Gus Williams in One of the Finest, Oh! What a Night, and Keppler's Dream.

The Grand will open 30th with Lizzie Evans in Seasands; Fogg's Ferry and Culprit Fay will be put on during the week. The house has been thoroughly overhauled and re-decorated, and looks as bright as a new dollar.

The Rainbow, under the management of Clayton and Ransome, will be the opening attraction at the Park. Thomas A. Hampson will hold the managerial ribbons at this house.

Business at both Schneider's and Hessenauer's is booming along, and a number of extra attractions are, of course, announced for Fair week.

Forepaugh and Samwell's Cheap Circus is located at Long Street and West Avenue for a week. The location is central, and with good weather business will be good.

Will J. Duffy, business agent of Lizzie Evans, is the first arrival of the season. He is putting out some very fine paper.

S. A. Kenefick has organized a concert co. for a tour through Michigan and Wisconsin. He opens his season at the Academy of Music, Kalamazoo Sept. 6.

James W. Slocum has gone to Kalamazoo to take charge of the Academy of Music.

## DENVER.

The reasonable prices—though advanced to $1.50, $1, 75 and 50 cents—haven't interfered with the size of the Modjeska audiences, which have been very large and very friendly; so much the latter that on three different occasions during the performance Wednesday night the great star was called before the curtain twice—a really unusual occurrence. Denver audiences being proverbially cold. The order of the programme has been as follows. Monday, Mary Stuart; Tuesday, As You Like It; Wednesday, Adrienne; Thursday, Camille; tonight (Friday, Nadjezda; Saturday matinee, Twelfth Night; Saturday night, Odette. The entire co. has appeared advantageously in everything thus far. The California Theatre co. of McKee Rankin's will do The Golden Giant week of 23d; Joseph Jefferson appears at this house (Tabor) week of 30th; Sept. 13, Miss Mather; 20th, the Palmer co.

The *Tribune-Republican* had a long account of the new theatre in Greeley in its Sunday issue, and, perhaps it would not be amiss to give a few extracts, inasmuch as it is the handsomest amusement edifice in the State outside of the Tabor. Besides, the interior work is under the able management of our Mr. Alexander, master mechanic of the Tabor. "The auditorium is all on one floor, so arranged by gradual elevation as to command a perfect view of the stage from any point. The four roomy aisles are free from steps, and the house is divided into a parquet and balcony, furnished with cane perforated folding opera chairs, all numbered. Those in the parquet, 358 in number, are finished in black walnut and cherry, and those in the balcony, 270 in number, are of maple. The two proscenium boxes contain ten upholstered chairs, making the seating capacity of the house 628. In case of necessity this can be further increased by the addition of 100 additional chairs. The ornamentation of the auditorium is decidedly tasteful and pleasing. The woodwork is grained in cherry, the walls and ceiling being heavily panelled and tinted in white and terra cotta. The dimensions are 64 feet wide, 77 feet deep and 24 feet high. Three large circular ventilators in the ceiling and twelve in the walls, in addition to windows on three sides, will afford perfect ventilation. The admirable arrangements of the stage indicate that they were planned by one familiar with the needs of this very important section. The measurements of the stage proper are thirty-six feet wide by sixty four feet deep and twenty-eight feet in height. It will be furnished with twenty-six complete sets of scenery and lighted by five rows of borders lights and a row of footlights, with a total of seventy lights of sixteen candle-power each. There are seven large dressing rooms and a property room adjacent to the stage, supplied with modern conveniences, including hot and cold water. Electric lights are used throughout the house, and by the aid of resistance coils the supply of illumination is controlled at will and fully as well as by the ordinary gas light."

There is some talk of Modjeska opening the new house night of 30th, appearing as Rosalind, with Mary Stuart as the bill the night following. I'm inclined to think that two nights are more than the town can stand ordinarily, but as Madame is such an attractive card, it would doubtless pay.

Mrs. W. F. Cody, wife of Buffalo Bill, and daughter, are at the St. James.

Edward Elsner, a promising young Shakespearean actor, whose parents are well-to-do people here, left for Chicago Sunday night to join the Edward Wodiska co. Young Elsner is the Horatio in Hamlet. His new *Theatre* is said to be Charles J. Rosenthal.

J. H. Laine has gone into the grocery business on Fifteenth street.

Charlotte Tittel, of the Modjeska support, was last seen here with Jeffreys Lewis, with whom she played leading business. It seems to me she is entitled to a more prominent place than her present position.

Phil McCourt did not go away as reported. He is here.

The Zozo co. is doing the surrounding towns with success. It was in town Sunday night, and left for Central next morning, where it was booked for that night. By the way, the opera house up there has been renovated considerably, Frank Jones is the proprietor.

Two very fine collections of photos of members of Mr. Palmer's co. have arrived. They are heavily framed and elegantly finished. One will adorn the Tabor lobby, the other the First National Bank.

From *The Play*, and there's some truth in it: "One of the members of the Five and Forty Blackbirds has been walking on crutches ever since their first and only performance, and the other members are still in Canada. Public feeling has died down, so that we think they will return with safety."

Fred Kimberly's School of Edmund Coke and Speciality co. is exhibiting at Twenty-first and Arapahoe streets, at twenty-five cents a head.

A good story is told of one of our newsboys coming of another "if he had a night of the new play, the Vera Like It, written by Shakespeare."

"The only" Chesley Erickson, on the main floor of the Tabor says it's a fact that a man wanted him to go with him (the man) in on the strength of having waited upon John Raymond at table, in Manitou five years ago.

The funeral of John Tims, a prominent member of the Order of Elks, occurred Monday afternoon. The Order was out in force.

Modjeska only spent two days in Manitou previous to her opening here. It was the original intention to stay at that charming resort four or five, but a multitude willed otherwise.

Frank Farrell thinks he is improving. He has changed his quarters from the St. James to the Albany.

A familiar figure about town is that of Al. Hayman. He will be here again next month with the A. M. P. co.

This is the way *The Play* sums up Mr. Stinson: "If you notice a pleasant, fearless-looking gentleman striding along the streets these hot days, it is Frederick Stinson, Esq., Modjeska's manager. Mr. Stinson feels it, no matter how long the distance, and always crosses the street rather than pass immediately in front of a livery stable. Three years ago he was arrested in Denver for fast driving, but was honorably discharged after paying the fine."

There is some talk of the authorities closing the resort in Pueblo known as the Belle Union, named after the Kearney street variety house in 'Frisco. A tragedy in which a former variety actor named Knight was mixed up, occurred there lately. I should imagine the place had a Palace flavor.

The new play, Nadjezda, and Odette have never been presented here.

The Zozo co. has lost one of its best members in the death of Oleson Arthur (W. A. Gilfillan) in Pueblo, after a week's illness. He died of peritonitis. He played the Captain, but was to be transferred to one of Mr. Gardiner's other cos., if I understand the latter correctly. Mr. Arthur's parents reside in New Haven, Ct.

Hugh Fay departed for New York Tuesday night. He is better man physically, notwithstanding his typhoid fever siege. He rejoins Mr. Barry and they open their season in Allentown, Pa., 30th. The old stand-bys, Irish Aristocracy and Muldoon's Picnic, will be the repertoire. I met Mr. Fay at Modjeska's opening, and he related the bear story which is going the rounds. His version differs considerably from other accounts, and as told by him is amusing. It seems the beast was at the end of a chain and the other end was, fortunately, fastened to some substantial object, so that when the brute made a pass for the seat of Mr. Fay's trousers that gentleman, very much frightened, was far away—I mean far enough away to avoid the consequence of such an outcome. Now Mr. Fay, notwithstanding his being to the "wild West," did not carry an arsenal about his person, and that is why the bear escaped instant annihilation; but Mr. Fay remonstrated with a man who appeared to have an interest in the bear, or the bear an interest in him, that it was a menace to human life to have such a ferocious animal around, and vividly pictured mangled children, etc. The bear-man gruffly replied that "kids knowed more'n to run against the bars o' him." Mr. Fay didn't care to argue the point, but had presence of mind enough to walk away. He declares that he will not be seen in the Aspen country again for a time, though he intends to settle in Colorado next year.

H. E. Wheeler was in town Wednesday and saw Modjeska's Adrienne. His co. (Zozo) was in Georgetown that night. He says Mr. Arthur was buried temporarily in Pueblo.

The Modjeska co. does the circuit, and then closes. Madame and the Count bie themselves to Omaha. The others go to New York.

## DETROIT.

A great deal of interest was centered in the initial performance of John L. Ashton's new domestic labor drama called Monopoly, which was presented 16th, 17th, 18th and 19th at the Detroit. Fred. S. Gibbs, of this city, is the author of the play, and as an amateur playwriter he has done exceedingly well. The faults of construction will, doubtless, be remedied in time, and the plot itself is strong enough to make a successful play. Included in the plot is the kidnapping of an infant child of Dalgreen, the millionaire mill-owner; labor troubles in the mill and a strike; advertising for the lost heir and an extended dialogue on the labor question; Impostor McSwill (J. L. Ashton) endeavoring to palm off an imbecile as the lost child in order to obtain the $20,000 reward; a love-match between Myrtle Elmore, a neice of Dalgreen's, and George Simpson, the foreman of the mill; discharge of Simpson; blighted hopes of Sylvester, the trusted Superintendent, who aspires to Myrtle's hand; a concocted plan between McSwill and Sylvester (who were former partners in a forgery scrape) to secure the reward; attempted murder and arson by Sylvester, in which Myrtle is wounded, and of which Simpson is accused; a revelation by Mrs. Simpson, who is supposed to be the mother of George Simpson, but she reveals her identity as a discarded love of Dalgreen and as the person who stole the infant Dalgreen and brought him up as her son. The finale finds Sylvester bending over Myrtle sleeping in her sick chamber, and attempting her life in hope of covering his crime of attempted murder. The sudden appearance of Simpson frustrates the villain's purpose; the meeting of father and son and arrest of Sylvester. Mr. Dalgreen places the mill in the hands of his son, who starts the works with the laborer's motto: "Eight hours for sleep, eight hours for play, eight hours for work makes a whole day."

The co., on a whole, played their parts well, taking into consideration the short time for rehearsing. J. L. Ashton, as pettifogger McSwill was seen at his best, and John Hay (of the Ivy Leaf co.) as George Simpson acted very cleverly. His wife, Kate Noah, as Mrs. Simpson appeared to good advantage, and Fred. L. Kent as Lawyer Righter took his part in a natural and masterly manner. Maud Harris, the pretty soubrette, was very charming as Myrtle Elmore, and Mr. and Mrs. Harry Barton as John Sylvester and Mrs. Dalgreen were well received. Charles Leonard as Edward Dalgreen appeared to good advantage, and Pete, the tramp, was fairly well personified by Dyke Brooks. As several of the original

...ing. This is a very strong list indeed, and we hope there will be no cancellations.

The Lights of London co., which Manager Litt will open the road, is engaged, and rehearsals are now going on in New York. Jennie Hart, the comic artiste of the company, is busy painting new scenery for it. She is also preparing new scenery for the Dime Museum, which will open on the 16th. Many improvements have been made in this popular place of amusement. It has been carefully overhauled, nicely painted, new carpets put in, and a smoke flue added. The floor of the auditorium now slopes toward the stage, which has been enlarged and entirely refitted. Manager Litt will look for the following Wisconsin towns: Janesville, Beloit, La Crosse, Wausau, Chippewa Falls, Eau Claire, Oshkosh, Fond du Lac, Green Bay, Appleton, Menasha, Berlin, Watertown and Beloit.

The season at the People's will open about Sept. 3, the opening attraction not yet settled. Manager Sheehy has already booked thirty weeks with first-class attractions, among them Sosman-Benton, Prisoner for Life and Hoyt's Pawns. Full list not yet published.

The South Side will this season be supplied with a theatre.

Mulcahy and Heath's families occupied a box at the Grand last Saturday night.

Charles L. Howitz, of this city, who wrote "Since Mamie Learned to Skate" for Nat Goodwin, has composed nine new songs for Sol Smith Russell, which will be sung by Mr. Russell in his new piece, Pa. They are entitled, "Things that Make Me Tired" and "McKean's Silver Wedding." Mr. Howitz has received a very flattering letter from Mr. Russell complimenting him upon the songs. Mr. Howitz and Mr. Thiele, leader of the New Academy orchestra, are engaged upon an opera which they hope soon to put before the public.

Harry Deakin is in the city arranging for the appearance of his Japanese Village at the Exposition Building Sept. 2 to 14.

## KANSAS CITY.

The Craig-Gillis Opera House imbroglio has developed nothing of interest. The trustees have possession of the house, despite Mr. Craig's attempts to secure control. The matter has, however, developed some humorous features. On last Monday evening the watchman of the Gillis house was approached by M. H. Craig, Croghan's brother, with the request that he should be allowed to remove some property from the buildings. The watchman had been instructed by the trustees to allow any personal property of the Craigs to be removed, and he granted the request. While the watchman's attention was attracted elsewhere, Mr. Craig entered the building, and, locking the doors, declared that he was in possession and would remain. Bernard Donnelly, one of the trustees, ordered Mr. Craig to vacate the premises, which the latter emphatically refused to do. Mr. Donnelly endeavored to have the police authorities compel Mr. Craig to come out, but he was assured by the police that they had no jurisdiction in the matter. In the meantime Mr. Craig had appeared at a window and addressed the crowd that had gathered in the following language: "Gentlemen: I am in possession here, and I intend to remain. My brother's case was decided to-day in his favor, which shows what the law is, and that the house rightfully belongs to me. My lease doesn't expire until Sept. 10, 1888, and as I have two years yet to run, I intend to remain right here in possession."

The next day (Tuesday) warrants were sworn out for Mr. Craig's arrest, and the constable forced his way into the house and proceeded to hunt for the ex-manager, who had retained possession of what was more of a bastile than a temple of the muses all night. Mr. Craig, seeing the constable was doing his utmost to find him, betook himself to the sky-loft among the rigging, and thought there he was safe from the hands of the minions of the law. His hiding-place was discovered and Mr. Craig was obliged to drop out of a convenient window to the street below, and at a 2:40 gait made for his attorney's office with the constable in hot pursuit and an admiring crowd at his heels. Mr. Craig was found at his attorney's office, and the warrant for trespass was served on him. Mr. Craig stated that his reason for fleeing from the constable was that he wished to have a warrant served on the trustees first. He failed in that regard. Mr. Craig states that he will ultimately secure possession of the house. He, however, seems to be satisfied of the uselessness to regain the house by resorting to strategems, and he has stated that he will confine his efforts to obtain his rights by means of the suits already brought and to be filed.

Fatinitza was presented the first three nights of the week at Music Hall by the Chicago Opera co. and it is superfluous for me to state that delighted audiences were the rule. On Thursday and Friday the old time favorite H. M. S. Pinafore, was presented, and the performance fully sustains the reputation of this co. has gained here. There was a goodly-sized audience and the performance was very smooth and pleasing. Mr. Felch was excellent as Dick Deadeye. Mr. Barnes was a pleasing Ralph Rackstraw and Mr. West was splendid as Sir Joseph. Charming Louise Essing was a pretty Josephine and sang exquisitely. Miss Marzi as Little Buttercup was an agreeable surprise. Saturday night The Mikado was put od "by request." The Sorcerer will be presented next week and judging by the rehearsals a treat is in store for patrons of this charming little Music Hall.

Giraldi opened to packed houses last Sunday at the Museum, and was well received by patrons of this popular resort. The principal roles were well sustained by Messrs. Robinson, Dallencourt, Wheeler and Ellis, and Misses Dalton and Olive.

Miss Cruikshank, of the Chicago Opera co., was taken ill last Monday evening at the close of the second act of Fatinitza. She was attended by a physician and was able to finish her part.

Eloise Willard left Thursday morning for Denver, her heart filled with gratitude to the sympathetic people of this city.

Will H. Thomas, assistant manager at Coates', made a flying trip to Chicago and returned Sunday.

Mrs. F. P. Morgan was tendered a complimentary benefit by the G. A. R. on Friday evening at the Coates. The Willow Copse was presented, and Mrs. Morgan was supported by the Pythian Dramatic Association.

Harry Whiting, who recently returned home from a tour with Grace Hawthorne, has again secured a temporary situation as reporter on the *Journal*. The *Arcadian* once said in a "write-up" of the local journalists that Harry's "nose for news" was phenomenal and of gigantic proportions. Mr. Whiting rejoins Grace Hawthorne's co. at Boston Sept. 20, when A Royal Divorce will be put on.

J. W. McKinney, the well-known theatrical agent, returned Tuesday from Central Missouri. He left Wednesday evening for Boston to begin the season with Richard Mansfield in Prince Karl.

Haverly's Minstrels will play there two nights this week—26 h, 27th.

The Gillis is being overhauled for the coming season, and some very desirable changes will be made in the interior arrangements.

P. T. Barnum's flaming posters are on the bill-boards and his aggregation will be here Sept. 25.

The cyclorama of the Battles of Missionary Ridge and Lookout Mountain have arrived and are being put in position. The painting was done in Berlin by a corps of noted artists. It is 300 feet in size and contains 20,000 superficial feet. The cyclorama will open early in September.

The trustees of the Gillis Opera House sent a communication to the dramatic papers stating that Mr. Craig's management of the house had been ended and that all communications should hereafter be addressed to Mr. Hudson. The notice resulted in Mr. Hudson receiving a number of congratulatory telegrams. Mr. Hudson said that he would play nine-tenths of the attractions which Mr. Craig had billed, and he knew of no reason why he should not secure them all. He added that he anticipated no trouble on that score, and said the Gillis Opera House would not suffer under his management, rumors that there was a combination and that he would make the Gillis subservient to the Coates to the contrary notwithstanding.

The Chicago Opera co. close their successful engagement next Saturday evening. The co. goes on an extended tour West, returning here in November, when the new opera Love's Vow will be presented at the Coates.

The Museum closed its doors after the performance Saturday evening, for the purpose of renovating for the Fall campaign. The house has had a continuous run of fifty-one weeks.

The Schubert Quartette are booked for two nights at Music Hall Sept. 9 and 10.

## ALABAMA.

### HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): The regular season here will open Sept. 4 with Wilson and Rankin's Minstrels.

Item: Our crops are the finest known in five years, and all cos. coming South during the Fall will play to fine business.

## COLORADO.

### CENTRAL CITY.

Central Opera House (Frank M. Jones, manager): Zozo played to fair business 16th and 17th.

### PUEBLO.

De Remere Opera House (George M. Haight, manager): C. R. Gardiner's Zozo co. appeared to crowded houses 10th and 11th. The entertainment was first-class. The scene—27 was the finest ever seen here. Pimmebe Curtiss as Zozo was deserved applause. Her dancing made her the centre of attraction.

## CONNECTICUT.

### BRIDGEPORT.

Wagner's New Theatre (E. H. Jennings, manager): Week of 16th, Thomas and Watson's Surprise Party. In the character of Miss Muldoon T. F. Thomas was as near perfection as possible. Frank Livingston's make-up as the Tramp was the best we ever saw. Miller may promises well, and with good coaching will gain a place in the profession. Full houses.

Drops: Carpenters and painters are hard at work at Hawes' Opera House. The sound of the saw and driven nails we hear while passing by. Manager Hawes says he will have his house in superb shape before the season opens.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

The Merry War drew good houses last week, at Albaugh's. Stuart Harold was the General Umberto, and Maurice Hagoman the Balthazar Groot. Blanche Chapman made a hit as Ena. Miss Winston, as the Marquis was, as she is in most male roles pleasing—to her friends. She sang for the last time, Saturday night. She and the management have been having a good deal of trouble for some time. Our local papers have been giving both sides of the question, but I know nothing of the merits of the case. This week Fantine will be given, with Blanche Chapman, Louise Searle, Louis De Lange, Stuart Harold, etc., in the cast. Next week, The Mascotte.

Barton and Logan's Dime Museum was opened last week by Maud Miller and Louden McCormick in '49. The Uganites was given last half of week. This week, Le Claire and Rowland's co. in The Montana King.

Herzog's will reopen Monday night with Hicks and Sawyer's Consolidated Colored Minstrels. The theatre will be under the management of Joseph K. Strasburger, formerly partner to the late Daniel E. Herzog.

Harris' Bijou will open, I hear, on the 6th of next month, with N. S. Wood's comb.

The National, as far as I can learn, will open on the 13th, with Viola Allen in Talked About.

The panorama of the Battle of Manassas still attracts good crowds. It is a very fine spectacle.

Miss Saxton's friends in this city are much pleased to hear of her engagement with Marie Prescott.

Manager Fort was reported at the theatre Saturday night, as being in New York.

Maud Miller and Louden McCormick will rest this week in New York.

William H. Thorne is now a resident of this city, and an employee of the Interior Department.

The sketches of Washington people now on the stage being published by Dr. Frank T. Howe, in the *Capital*, are attracting a good deal of attention. Robert L. Downing is the subject of the latest.

## ILLINOIS.

### GALESBURG.

Opera House N. Brachwald, manager): The Star Theatre co. began a week's engagement 16th and has drawn a succession of good houses. Co. fair. The A. R. Wilber co. 30th, for one week. No other bookings yet announced.

### DECATUR.

Smith's Opera House (F. W. Haines, manager): Hoyt's Tin Soldier co. delighted a crowded house 18th. Decatur was the first stand of the season, but everything moved off smoothly. The part of Canby, the plumber, was taken by Charles H. Hoyt, the author of the play, on account of the illness of Mr. Boniface. Mr. Hoyt was not equal to the occasion, but was treated very indulgently by the audience. James T. Powers as Rats was the favorite of everybody and made the gods howl. A. R. Wilber's Lyceum Theatre co. 23d, week.

### ROCKFORD.

Barnum's Circus, 19th, to the largest crowd that ever greeted this world-renowned show. Fully 20,000 in attendance, and all seemed to enjoy the attractions offered, free from the old-time annoyance of the lemonade and peanut vender. The high-wire descent of Mlle. Zarah, the equestrian act of Mme. Cardona, and the Stirk Family in bicycle acts, were all neatly done. The Juliana were well received. The Sylvesters' mid-air trapeze act was fine. Morris H. Warner press agent made himself agreeable to the city press.

Your Sycamore correspondent in his list of Illinois County Fairs, omitted the world-wide Winnebago county, which will be held at Rockford 30th to Sept. 3. Manager C. C. Jones is secretary.

## INDIANA.

### LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of 16th Wilbur's Lyceum Dramatic co. appeared at cheap prices to very good houses, considering the warm weather. The co. is a right good one. Repertoire: Pearl of Savoy, Two Orphans, Phœnix, Little Detective, Ticket-of-Leave Man, Woman Against Woman and Pink Dominos.

### LEBANON.

Brown's Opera House (J. C. Brown, manager): The Huntley-Gilbert Comedy co. opened the new house, 16th, to a very large audience. The fine acting of Belle Gilbert, supported by Frank Roberts, the promising young actor, with a full co. of fourteen talented artists, gave entire satisfaction all the week.

### MUNCIE.

Opera House: The Rileys presented The Galley Slave to a very large audience. Sidney Norcott, the leading character, was forcibly presented by W. H. Riley.

## IOWA.

### WATERLOO.

Barnham's Opera House (L. C. Goodwin, manager): The American Theatre co. came 16th for two weeks. Good business notwithstanding the heat.

McIntyre and Heath's Minstrels 20th to light house. They gave the best show of any minstrel party here.

Manager Sayers of McIntyre and Heath's co. is very indignant at the local management for playing low-priced co. for a week before and after his date, as he contracted last July to open the house with his party.

### COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The house was crowded 16th to see Haverly's Minstrels. The olio was first-class; jokes good and new. The march and drill of the Black Watch was great. Burlesque on The Mikado took the cake.

### IOWA CITY.

Opera House (J. N. Coldren, manager): Haverly's Minstrels opened our season 13th. Large and appreciative audience.

### CLINTON.

Arena: Barnum's Circus 13th. Attendance between ten and twelve thousand in the evening.

### CEDAR RAPIDS.

Greene's Opera House (Nunon, Albert and Toomey, managers): McIntyre and Heath's Minstrels came 19th and entertained a good warm-weather house. The co. is strengthened by the addition of the ever-popular Milt G. Barlow. Katie Putnam in Erma, 30th. Finest list of bookings the house has ever known.

## KANSAS.

### LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Richardson and Arnold's Union Square co. has held the boards for the past week, producing Monte Cristo, The Private Secretary, Nip and Tuck, My Partner, Meg's Diversion and A Mountain Pink. Big house and excellent satisfaction at every performance. Special mention should be made of Messrs. Richardson and Arnold, who are actors of much ability.

## MAINE.

### PORTLAND.

Greenwood Gardens: Iolanthe without a doubt is one of the best things Wilkinson has done here this season. Musically it was a treat, and crowded houses have attested its financial merits. Helen Adelaide Russell was a stately Fairy Queen, and her vocal attainments well-suited to the part. Miss Blake made a good Iolanthe; in reality, made the hit of the opera. His voice is powerful, his stage presence dramatic, and his rendition of the part was a pronounced success. Wilkinson's Lord Chancellor was a fine thing; his conception as clever as his interpretation was correct. The costumes were remarkably fine, and I unhesitatingly say that few companies can eclipse the completeness of this part of the performances. Miss Dudley as director of the orchestra, was, as ever, perfect. Much of the success achieved by Wilkinson is due to this lady's ability as a pianist.

Pavilion: W. J. Mack, who has been for some time the recognized manager of this resort, has withdrawn from the position and goes with the Rag Baby co. His courtesy to your correspondent has been at all times most thoroughly appreciated, and I wish him success in his new position. John Ince is billed here this week.

Flood Tide. Wilkinson closes his engagement this week with Pinafore on board a ship. One of the curtains on the island is Camp Dutrium or Tremont Grove. Manager Wilkinson has twice been saved from "queer" performances; once by Bigelow, o the Bennett and Moulton Opera co., and last week by Teddy Kendall, who is rusticating here, saved Iolanthe.

Several private entertainments have been given by J. M. Hobbs that have been most successful. His impersonations of well-known theatrical stars are decidedly clever.

### AUGUSTA.

Cressey's Banker's Daughter co. gave a performance in Granite Hall 19th. A very smooth and even representation of the drama was given, and some of the characters remarkably well delineated. Mr. Cressey, in the part of Pippa, was very funny, and made a feature of a part that otherwise, in other hands, would scarcely have been noticed. Harry Lisson was a good John Sanderson, his personal appearance adding him greatly; he read his lines in a very pleasing manner, and at times showed power. George J. Madden was clearly excellent as Old Brown, and the keenness of the part he made cold for all it was worth; while Charles Drake gave a very commendable interpretation of Mr. Wentbrook. Messrs. Waitsburne, Travers and Griffin were p nsworthy in their several roles. Little Laughton and Marion Kirke were remarkably good as Lilian and Florence respectively, and Little Alice Cashman deserves mention for the way she did Natalie. The stage settings that Mr. Cressey brought helped the performance, and were favorably commented on. Should Mr. Cressey visit us again he will be better patronized.

John H. Craig, the fat man, formerly with Barnum, has been running a dime museum in Hovsky Hall, during the week, and doing fairly well.

S. L. Clemens (Mark Twain) is at Bar Harbor, and I am informed that Henry Irving is expected there soon.

Mr. Mansfield, the celebrated amateur magician of New York, gave a performance at the Casino, Bar Harbor, at the request of a large number of visitors, in aid of the public library of that place, and a handsome sum was realized.

Summer entertainments at watering-places have not, as a general thing, been successful this way. The fact is the visitors go for very different purposes that attending performances, and the natives have all their time taken up waiting on their patrons, and it is rather unreasonable to expect people to sit in a skating rink, on hard benches, and pay seventy five cents for the privilege.

The owners of Granite Hall in this city, ought to put some new scenery in it, in common justice to the managers who bring companies to play here.

I had a very pleasant chat with James F. Cressey, it being the first time I had met him in twelve years. I was glad to hear him report that he had done so well. I also was glad to meet Messrs. Maddox and Drake, for they are painstaking conscientious gentlemen professionally, and very pleasant socially.

I should very much like to see Ben Baker appointed as manager of the Forrest House. He would indeed be the "right man in the right place"—that is beyond cavil or question, and I discreet; hope he will get it.

Kate Claxton comes to Granite Hall Sept. 2.

## MASSACHUSETTS

### NEW BEDFORD.

The Seaside Theatre has been removed to the northern terminus of the Acushnet Street Railway. The gentle breeze which swept over Old Neptune's domicile also swept over the tent, and twice laid it prone upon the ground. The Maidoon co. took the People's Theatre for one night, and closed their three days' engagement at the new location. On the evening of the 20th Condemned to Death began a three days' run, and caught on at once, large audiences being present at each presentation. This was the first presentation of the piece in this country, and the following was the cast:

| | |
|---|---|
| Harry Rivers | J. R. Dillon |
| Silas Marwood | Charles Kent |
| Con Darcy | Dan Maguinnis |
| Stella Clyde | Annie Louise Ames |
| Captain Grimsby | Frank R. Keenan |
| Jasper the Jailer | Happy Dick Turner |
| Mary Lane | Annie McVeigh |
| Mr. Clyde | Edward E. Parker |
| Don Jose Alcantra | M. M. Holmes |
| John Martin, a miner | Russell Hunting |
| Herman, a miner | Richard Burns |
| Dr. Lasher | Frederick Walsh |
| Pauza, attendant on Don Jose | J. W. Archer |

The piece was written by Paul Mestitt and Henry Petitt, authors of The World, and is full of strong situations and taking climaxes. To suit the present feeling existing between the United States and Mexico, the scene of the last four acts, which in the original is Bolivia, is changed to San Esteban, Mexico. The first act opens in the counting-room of Silas Marwood, in New York city, where Silas, who was formerly a Mexican robber, is talking over a matter of insurance on a ship which has been purposely wrecked, with the captain. Marwood loans some papers referring to the swindle and they are found by Mary Lane, janitress of the building, and by her they are given to Con Darcy, one of Marwood's clerks, and Mary's lover. Darcy places them in his employer's private desk. Harry Rivers is Marwood's head clerk, and his successful rival for the love of Stella Clyde, a beautiful heiress. Marwood is intensely jealous of Rivers, and connects a plan to ruin him. He sends him to book a passage to Europe under the name of Walker, and, giving him a key to his desk, directs him on his return to take a large sum of money from it and pay a private account. Instead of the money, Rivers takes the papers, and then turns the tables on his employer. The next act opens in the silver mines in Mexico owned by Stella's father, and of which Rivers is superintendent. Don Jose Alcantra, Governor of the place, falls in love with Stella. Marwood, disguised as a miner, stirs up a rebellion among the other miners, and then discloses the plot to Don Jose, convincing him that Rivers is the real culprit. The hero is imprisoned and is to die the following morning. To escape the degradation of being hanged he hires the jailer to put a bullet in his brain at the last stroke of ten, when he will appear at the window with a raised lantern. Stella comes for a last interview, and while she is there Marwood comes in. Ten o'clock is striking and Stella, who has been told by her lover of his intentions to be shot, exclaims: "I am a desperate woman; you shall not prevent his escape by that window!" Marwood takes the lantern and, going to the window, receives the bullet intended for Rivers. He becomes frightened when the doctor tells him the wound is fatal, and tries to confess Rivers' innocence; but the Governor, who is somewhat of a surgeon, tells him of the trick that has been played upon him. He at once resumes his old vindictive spirit and when the Governor, somewhat softened by Stella's pleadings, half relents, urges him to remain firm, as he says the couple will only laugh at him for a weak fool. When Rivers is bound to a stake the Governor, having consented to shoot instead of hang him, and the soldiers are about to receive the command to fire, Con rushes in and covers him with the American flag. The Governor dares not thus insult the United States, and finally repents and becomes a fast friend to Rivers, giving up all claim to Stella's love. The rebellious miners then assault the town and Stella and Mary Lane are left for safety in the Governor's palace in an underground apartment. Here Stella is found by Marwood and threatened with instant death unless she consents to fly with him. She pretends to consent, but only to gain time to draw a revolver, with which she makes the villain grovel at her feet. He finally gets her by the arm and is about to overpower her when Mary, who has gone unperceived for help, returns followed by Rivers. Rivers spares his life, but the miners secure both him and Marwood and both are condemned to be shot. The latter pleads for his life and the captain finally yields. The miners prepare to fire at Rivers. Marwood himself giving the word, which he does with savage joy. Instead of firing at Rivers, the men turn at the word and shoot Marwood, who, with a dying effort, endeavors to kill his rival with a knife but is unsuccessful. The miners are pardoned. Rivers and Stella are reunited. Con and Mary resume their courtship, and all ends happily.

Mr. Dillon was a manly hero, and acted with much spirit. Mr Kent earned the unanimous hate of the audience, which shows that as a villain he was very fine. Miss Ames is new to this section of the country, but she was graciously received, and, aside from being a very handsome woman with a fine figure, is undeniably an actress of much talent. It is needless to say that Dan Maguinness was good. Miss MacVeigh is a charming soubrette, and the scenes between her and her lover brought down the house. They bring in several hits on New York, which, while falling flat here, will catch on in Beantown for all they are worth. Dick Turner, as the negro jailer, introduces songs and dances and makes himself generally enjoyable. The whole co. is a strong one, and will, with such a good play, score a success. They opened in Boston Monday, unless Manager Lathrop of the Windsor made his injunction restraining Dillon from producing the piece before Sept. 12, work successfully.

The Opera House opens 27th for a preliminary season, with Vacation, by the Dalys; Kate Claxton, 26th.

### LYNN.

The regular season will open at Music Hall 27th with Kate Claxton, followed by the Dalys in Vacation 28th, and Bennett and Moulton in The Black Crook 30th.

The grand musical festival at Point of Pines has been a complete success, and from the opening overture by Lentner to the great Miserere by Verdi—the closing feature of the festival—played by the superb soloists, Liberati and Innes, Fair skies have prevailed and large crowds have attended. The profession was well represented at nearly every concert. It was a good place to study human nature, and if your correspondent, whose head is yet filled with "Spohr and Beethoven and Bach interwoven," was not caricatured by some clever comedian, he will deem himself particularly fortunate. I think I could write a farce of the Hoyt species from my own experiences during the week, as I have met lots of funny people. Roland Reed was at the festival Sunday. Twenty-four thousand people attended the opening concert and 30,000 the closing.

James R. Adams is at his home, Pine Villa, Linden, Mass.

### CHELSEA.

Academy of Music (James R. Field, manager): Our season opens with Pat Rooney, followed by Kate Claxton, 27th; T. P. and W. Minstrels, Sept. 4, and Murray and Murphy, 6th. During the Summer the house has undergone extensive improvements.

Item: Athlenes and Cook's co., supporting Maude Banks, which has been rehearsing here, left to-day for Portsmouth, N. H., where they open.

### WALTHAM.

Music Hall (W. D. Boardman, manager): The opera-tatian drama, Mascagni, was presented by McPherson and Colemore's co. 15th. The co. has been rehearsing at this house during the past week. Jennie Lee acted the dual role of Cavalieri and Mascagni very acceptably, and the support was fairly good for a first performance. The piece was well put on and handsomely costumed. The Schrode Family, who were formerly with Barnum's Circus, interspersed some very clever tumbling, making the hit of the evening.

Ticket: Quite a number of Maude Banks' friends and relatives in this city will be in attendance at that lady's debut at Portsmouth, N. H.—Weekly payments, a system that cannot be otherwise than beneficial to the theatrical as well as all other trades and professions, is in effect, and will under way in our manufactories and corporations, all of whom are running on full time with full complement of hands and without the slightest apparent inclination of labor trouble or agitation. This prosperity among our 15,000 population would seem of itself to assure a brilliant and profitable season at our theatre for '86 and '87. Manager Boardman has a list of prime attractions already booked, opening the season with T., P. and W. Minstrels. Kate Claxton, Sept. 2.

### FALL RIVER.

The Academy of Music opens season on Sept. 2 with Roland Reed in Cheek. Then comes Tom Nichols in A Barroom 4th; Dalys in Vacation 11th; The Banker's Daughter 13th and T. P. W. Minstrels 20th. During the season we shall have James O'Neill, Edwin Booth, Lawrence Barrett, Joseph Murphy, Dominick Murdoch, son, W. J. Scanlan, John A. Stevens, Oliver Byron, Annie Pixley, Carrie Swain, Lizzie Evans, Lotta, Margaret Mather, Cora Tanner, Kate Claxton, Murray and Murphy, McCaull's Opera co., Pauline Opera co., Barnett and Moulton's Opera and Black Crook co., 2 co., Evangeline, Rice, Sam Bailey, Tin Soldier, Hoyt's Minute Men, Siberia, McNish, Johnson and Slocum's Minstrels, Shadows of a Great City, White Slave, Howard Athenæum co., Haverly's Minstrels, Wages of Sin, Wilson Redmond.

### SPRINGFIELD.

Gilmore's Opera House (W. C. La Nole, manager): Thatcher, Primrose and West opened our season with, and it goes without saying that the house was crowded to the doors and that the performance was of the best quality throughout. Dalbeney and Geyer's Frog and Clown Act is simply marvelous.

The Muses: Other duties have made me negligent in my correspondence for some time past and therefore I have not been able to notice before this excellent place of entertainment. Mr. Arnold came here from Providence in the Spring, bought out the skating rink and refitted it, stocked it with a very good monagerie and has been putting in good attractions throughout the Summer at low prices. He has "caught on" and is doing a good business right along. This week's attraction is Williams' Jollities in The Haunted Hall.

## MICHIGAN.

### MANISTEE.

Scandinavian Opera House (F. J. Miller, manager): Starr's Opera co. played week of 12th to packed houses, presenting The Mascotte, Chimes of Normandy, The Mikado, The Golden Hen, Patience, etc. Although the singing is not above mediocre, the operas are cleverly mounted and the costumes new. Plenty of good scenic work.

### KALAMAZOO.

Kalamazoo Opera House (Wilbur McClure, manager): Shipped by the Light of the Moon, 16th and 17th, to good houses. Passing on this season's repertoire of Tony Farrell, Gustave Frankel, James F. Tighe, C. J. Mason, C. F. Haywood, H. C. Browning, H. Clay, Rose Allen, Dollie Thornton, Jessie Leland and Ella Allen.

Kalamazoo Opera House: The Four Rascals Comedy co. has just closed its second week. Big business. Go from here to Lima, O.

### MUSKEGON.

Reynolds' Opera House (F. L. Reynolds, manager): The Starr Opera co. closed a week's engagement, 14th. They have given six evening and an afternoon entertainment, all of which were crowded. Several evenings every seat was sold. The Golden Hen was produced 12th. It was elegantly costumed and gave great satisfaction.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Opened the season of 1886-87 mid, in good style, with Rice's Evangeline co. Week's engagement. Good business. Manager Scott has had a busy corps of workmen engaged in frescoing and ornamenting the house entire, and putting in new scenery. Manager Wilson secured a very fine line of attractions, including Baldwin's Florist and a good olio; Pat McGlone, the Mascot, Gray Sisters, Alfie Leland, Lucy Lasette and Billy Wells, Sanford and Wiggins' Dime Museum continues to draw good houses, presenting good attractions and a neat olio performance. Bergmann's Art Exhibition and Amusement Co. is well worth seeing and draws a crowd. Manager Gray's show car is to leave and the boys are busily engaged in the windows with lithographs.—Professor C. L. Clemens, an excellent teacher in voice culture, having from the East, is a valuable acquisition to the St. Paul musical fraternity. His rooms are thronged with pupils, embracing some exceedingly good voices that promise a future under his very able tuition. The Pioneer Press Co. gave their annual excursion picnic to their employes past. Over four hundred employes and their families participated in the day's recreation, embracing a most enjoyable steamboat ride on Lake Minnetonka, music, dancing and fishing. The party greatly enjoyed the outing and tendered the P. P. Co. a vote of thanks.

### STILLWATER.

Grand Opera House (E. W. Durant, manager): Sol Smith Russell, with a fine co., 16th, to a full house. Mr. Russell was enthusiastically received by his old friends. His new play, Pa, took well. He was well supported by Mattie Ferguson. That little witch, Emma Haggan, completely captured the house. Messrs. Marsh, Lawton, Ham and Warren were all good.

## MISSOURI.

### MEXICO.

Kabich Opera House (A. Armstrong, manager): Golden's Comedy co. came 10th and played to fair houses for five nights. The band and orchestra are good, but outside of that there is nothing.

Arena: Sells' Circus, 18th, to good business. The best circus that ever visited us.

### SEDALIA.

Wood's Opera House (H. W. Wood, manager): Rolla Ryan, in character impersonations, and Bridges Twins, in songs and dances, prospered fairly, both end seat, with Saturday matinee. Haverly's Minstrels open regular Sedalia season 28th.

## NEW JERSEY.

### ORANGE.

Arena: Davis' Circus gave two performances 21st to immense crowds. The show was satisfactory in every respect. The tent attachments were seized by some of the employes, who claimed nonpayment of salaries.

The regular season at Music Hall opens 30th inst. with Arthur Rehan's co. in Nancy and Co., which will be followed by Thatcher, Primrose and West, the Florences; Joseph Jefferson, Kindergarten co., Rose Coghlan and others.

## NEBRASKA.

### OMAHA.

At Boyd's Opera House we had Haverly's Minstrels night of 17th. Long before the doors were opened every seat in the house was sold; hundreds were turned away; but your correspondent managed to secure a place on a window-sill. The audience was acutely enthusiastic, particularly over the Pythian Knight Parade and James Gordon's burlesque on The Mikado.

The regular season opens 30th, when we have four nights of The Devil's Auction, followed by Sol Smith Russell Sept. 3 and 4. In Fair week, Zozo 6th, 7th and 8th, and Patti Rosa 9th, 10th and 11th. Two Johns, 16th; Milton Nobles 24th and 25th, and the Florences 27th, 28th, 29th.

### HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Our season was opened 19th by Haverly's Minstrels to a crowded house. Audience very appreciative.

Arena: Hunter's Circus stopped here two days and exhibited to small crowds. Poor entertainment.

Item: Haines Harmony Concert Company, of Minneapolis, assisted by Prof. Lewis and co., did fairly well at Music Hall 20th. Prof. Lewis is a fine violinist, and Miss Haines is a fine soprano. Prof. Lewis and Miss Haines assisted at the Opera House 21st.

### LINCOLN.

Lincoln is to have two new theatres. Brown, Hayden and Werner have completed a new brick and stone building, seating capacity of 900, called The Funke. It will be a first-class house, and will open about the middle of October.

## NEW YORK.

### TROY.

Griswold Opera House (Jacobs and Proctor, managers): Bonnie Lassie and co. did fairly well 16th. Rentz-Santley Novelty co. 17th. Tabor and Lewis' Novelty co. 18th. Nights in Rome, Harry Lacy, supported by Lizzie Cary, will entertain large audiences on 23d, 24th and 25th. Week of 27th, Rose Coghlan.

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# NEW YORK MIRROR

*The Organ of the Theatrical Managers and Dramatic Profession of America.*

Published every Thursday at No. 12 Union Square, by The Mirror Newspaper Company, Proprietors.

HARRISON GREY FISKE . . Editor

Subscription.—One year, $4; Six months, $2.

Advertisements twenty cents per line, agate measure. Professional Cards (4 lines), $25 per quarter. Advertisements received up to 12 M., Wednesday. Foreign advertisements and subscriptions taken at home offices by our European agents, The International News Company, 23 Bouverie St. (Fleet St.), London, England; Kiosk, Trocadero, 25 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Liebzeitzer 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-6 Plankengasse, Wien (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

All checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - AUGUST 28, 1885.


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Bellamy, R. B.
Baker, Geo.
Bennett, J. W.
Burke, Chas.
Bradshaw, F. A. Jr.
Bullock, C. E.
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Curran, Frank Mgr.
Crane, W. H.
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## The Usher.

*In Ushering*
*Shall him who can? The ladies call him, sweet.*
*—Love's Labor's Lost.*

Sam Colville will be sadly missed. Among the profession the sorrow over his sudden and shocking death is acute and universal. We might have better spared another man. Collier's quiet charity, his punctilious scrupulousness, his austere honesty and exceptional generosity will long be remembered. I knew him well, and beneath an exterior that to stranger persons seemed at times harsh and domineering, there lay a heart of gold, that was responsive to every just appeal, that overflowed with human kindness and was characterized by spotless integrity.

* * *

The Trustees of the Actors' Fund will keenly feel his absence from their councils. His uncompromising straightforwardness, his accurate judgment and his ripe experience will prove an irreparable loss. Through the Fund actors that are unfortunate will miss him, and in his domestic relations the wife that leaned on him for affection and support will not cease to mourn his sudden taking off.

* * *

Such a funeral as Colville had is seldom chronicled. There was an immense outpouring of every branch of the profession, all classes combining to pay the last tribute to the memory of one whose goodness was felt and appreciated alike by the greatest and the humblest. The Little Church Around the Corner contained a notable gathering, and never was regret more graphically pictured than on the faces of the throng that assembled beside the dead manager's bier and listened to the impressive service for the dead as it was conducted by good Dr. Houghton. God rest the soul of Sam Colville! If there be a happy eternity for those that by their words and deeds in earthly life deserve it, surely he will share it.

* * *

Steele Mackaye has written a strong play called Anarchy. The scene is laid during the reign of terror in France, and in an eminently dramatic and picturesque style it realizes the dread of that memorable time. The characters—some of which are historical—are drawn with power, and the situations are singularly effective. So far as can be judged from the reading of a play, it is my opinion that Anarchy is bound to succeed. It certainly contains the best work Mackaye has ever done.

* * *

The proposition to make Ben Baker superintendent of the Forrest Home is receiving unqualified endorsement on all sides. He is the man for the place, and if the directors desire to conduct the institution in accord with the founder's wishes and those of the profession to which he belonged, they will speedily invest Baker with the dignity of the station.

* * *

Nat Goodwin has prevailed upon C. B. Bishop to play Blueskin in Jack Sheppard, and that rotund comedian is coming on from California for the purpose. Tony Hart was first choice originally, but his slump in The Maid and the Moonshiner—which wasn't altogether his fault—squelched that probable arrangement. Nat is hard at work, and Yardley, the author, is close by at his elbow with practical suggestions.

* * *

Harry Siddons, the poor fellow that was sent home to England by the charity of professionals of this city last Spring, is dead. Through the interest awakened in his pitiable case among some prominent actors in London he managed, before his death, to provide for the future of his children.

### Impresario Aronson Protests.

"I don't think it quite the right thing," said Rudolph Aronson to a MIRROR reporter recently, "that my name should be coupled in the way it is with the scandal that has arisen regarding the Violet Cameron Opera company. As I look upon it, the engagement is purely a business matter—a good attraction, put in for six weeks during the road season of the regular Casino company.

"We have nothing whatever to do with Lord Lonsdale, as every one with common sense knows. At the time the arrangements were made there was no trouble whatever in the company that we knew of, and Lonsdale was unknown in the matter. The company is booked at all the leading theatres in the country. There is hardly a doubt as to its success here."

### Affairs at the Standard Theatre.

"The Maid and the Moonshiner will be taken off the Standard boards at the end of this week," said James C. Duff. "I have made an offer to Lillian Russell to go to California with my opera company, which leaves on Thursday for San Francisco, where we open on Sept. 6. I am positive that, although Mr. Solomon may go to England, it will not be for quite a while yet. I have not decided what shall follow The Maid and the Moonshiner here. I take sixty people to 'Frisco, among them Vernona Jarbeau, Madeleine Lucette, Miss Cleveland, Zelda Seguin, J. H. Ryley, W. H. Hamilton, H. S. Hilliard, Charles Dungan, John E. Nash and Frank Boudinot."

Edward Solomon was seen at the Standard Theatre later on. "We have had four offers already," he said to the reporter, "since it has been decided to take The Maid and the Moonshiner off, but I have not decided which I shall accept. One is from Mr. Duff to superintend my operas on the road; another is from Heinrich Conrad; another from J. M. Hill to go with Pepita, while a London manager wants me to come over and write an opera for him. This latter I shall positively accept later on. All of the offers made me include Miss Russell. There is no truth in the report that I go to England while she remains in this country."

There is considerable talk of a revival of Billee Taylor at the Standard Theatre next Monday night, but nothing definite is decided on.

### Miss Dauvray's Return.

"Here I am back again and in harness," said Helen Dauvray to a MIRROR reporter who ventured into her private office at the Lyceum theatre the other day. Miss Dauvray, charmingly attired in white, looked as though her long vacation had thoroughly restored her to health. "I arrived on Sunday," she continued. "We had a frightful voyage. This was my sixteenth trip abroad, and yet, strange to say, I had my first experience of sea-sickness. In London everybody seemed to know me and all about One of Our Girls. You have already heard that I've concluded arrangements with Edgar Bruce to appear in One of Our Girls at the Princess Theatre. There is the manuscript, as you see, tied up and ready to be sent to London on Saturday.

"It's a little early to talk of my new play, seeing that it will not be produced until December. Nearly all of it has been read to me, and I am more than pleased with it. My company will be the same as that of last season, with two additions, one of which is Frank Rodney, of the Haymarket Theatre, London.

"I had a three weeks' struggle with the dressmakers in Paris. I began to hate the sight of satins and laces. Altogether I have brought with me twenty-eight new dresses, eight new hats, and a trunk full of slippers, gloves hosiery, handkerchiefs, fans, etc., all for professional purposes. I also bring two elegant Dresden china lamps for the new play. They are something entirely new; I never saw anything like them in America. I am determined to make the new play twice as noteworthy in its production as One of Our Girls.

"This week I take a run up to Richfield Springs for ten days. Mr. Bronson Howard sails from England on Oct. 15. He immediately joins the company, which will be on its preliminary tour with One of Girls, and will rehearse the new play daily until our return to New York, early in December. The company will then do nothing but rehearse until the production."

### A Chat with Emma Abbott.

"I have been spending in the Catskills the little vacation that I have been able to secure this Summer," said Emma Abbott, as she ushered THE MIRROR reporter into her suite of rooms at the Hotel Vendome, "and now I'm very, very busy, for I intend reviving two old operas and producing two novelties. The old operas are Lucretia Borgia and Crispino, while the new operas, which I intend to put on in great style, are The Crown of Diamonds, by Auber, and The Carnival of Venice, the most brilliant and beautiful work that Petrella ever wrote. We are getting up some handsome Venetian scenery for the latter, as well as some beautiful sets for Paul and Virginia, which we will also revive.

"For our season, which will open in a couple of weeks in the interior of this State, we have secured the best collection of beautiful, fresh voices ever heard in English opera, either in Europe or this country. I have been very fortunate in securing Mlle. Alida Varena, who will be a novelty here, although she has sung a great deal abroad. The rest of the company consists of Lizzie Annandale, Fernando Michelene, Signor Montegriffo, Pruette Carlton, Mr. Broderick, and last, but not least, Walter Allen, the buffo baritone, who creates a great role in The Carnival."

"I shall appear in this city for the first time in several seasons. This will be some time next Spring, although I do not know at what theatre. I have been fitted this Summer with twenty-one new dresses.

"Last season was the most successful both artistically and financially we have ever had. It was the seventh under our own management and my eighth on the stage. We had a charming trip last year, and while we were in Florida I was presented with two little alligators about a foot long and only a few months old. I named them Yum-Yum and Nanki-Poob. The little things died, not being able to stand the cold weather North. I anticipate great pleasure going out to San Francisco again. I enjoyed singing in the Mormon Temple at Salt Lake City. The acoustic properties of the building are wonderful. While in the city I became acquainted with one of Brigham Young's wives. The fact that she had possessed but the one twenty-third part of that gentleman's affections did not seem in any way to interfere with her respect, love and belief in the fact that he was the greatest man that ever lived."

### Miss Welby's Coming Season.

Bertha Welby returned to the city on Monday and is living in quiet retirement in West Twenty-third street. A MIRROR reporter had a brief interview with the lady on Tuesday:

"I am thoroughly worn out with four months of constant watching at my dying father's bedside," said Miss Welby. "For the last three weeks, or until the end, I slept in an easy-chair in the sick-room. Father left a large and very valuable collection of papers, and during the long time I was engaged in nursing I arranged and packed them away. The City of Rochester has offered a goodly sum for such papers as refer to that corporation. Here are some ancient volumes and diaries that I have brought on to present to societies and relatives in this city.

"As to my season, I need some days of complete rest before I think about it. My company is all engaged and my time all booked, and that is a comfort. I have an engagement for to-morrow afternoon with Mrs. Etta Henderson, who submits two plays to me. One is The Martyr Mother, her adaptation of D'Ennery's Le Martyre. This she will read to me. I am not so sure that the other play would suit me—or, rather, that I am suited to the leading role. Should I accept The Martyr Mother, I would produce it at the Third Avenue Theatre, on Sept. 27, when I open my season. This would be the first performance of D'Ennery's famous work in this city.

"By the way, let me tell you of a cruel hoax practised on me in Rochester a few days before my father's death. I received a telegram demanding my immediate presence in New York on important business. It was signed in the name of my manager. I could not leave my father's bedside, although strongly tempted to go. I telegraphed my manager as to the nature of the business, and then discovered that the telegram was a forgery. I have not the slightest clue as to the perpetrator of this heartless hoax, but my manager is making an effort to run him down."

### Professional Doings.

—Rudolph Aronson has been spending a week at Long Branch.

—Julia Anderson is spending a few weeks at West End, Long Branch.

—Condemned to Death is announced from Boston as hoist by its own petard.

—Ezra Kendall will open his season in A Pair of Kids at Columbia, Pa., on August 31.

—James Fox, late of Goss and Fox, for several years with Edward Harrigan, goes this season with Pat Rooney.

—Alfred Thompson has just finished nine oil paintings for William J. Florence. They are to be used in his new play.

—On Monday morning Julius Cahn was presented with a handsome malacca cane, with sterling silver head, by W. W. Randall.

—W. H. Power has reason to believe that his play, Loch-na-Mar, needs protection, and he therefore warns against infringement.

—Frank Bangs will star this season. He is now in the city and organising his company, but gives no clue as to the play in which he will appear.

—A. P. Brown, of 262 Washington street, Boston, will pay cash for complete sets of costumes of the operas of Princess Trebizonde and Mme. Angot.

—Charles H. Clarke opens his second season in Ten Nights in a Bar-room at New Bedford, Mass., on August 30. Mr. Clarke has rewritten the play.

—Charles H. Day goes to Proctor's Novelty Theatre, Brooklyn, this season. The statement that he has accepted a position in New Haven is incorrect.

—C. M. Lenmane, leading tenor of the Carleton Opera company, sailed from Europe for this country on the 11th. He will join the company in Detroit.

—Robert Buchanan, the dramatist, has placed the collecting of his royalties and all other business matters in this country in the hands of Randall's Theatrical Agency.

—Henry Leone is engaged for the American Opera company. At present he is playing a small part in Soldiers and Sweethearts, but is not given an opportunity to sing.

—Flora Moore's coming tour in A Bunch of Keys will be confined principally to the South, where the lady became very popular in the role of Teddy Keys during past seasons.

—Held by the Enemy is stated to have drawn more money to the Madison Square Theatre last week than has been taken in any week since the close of the regular season.

—Ada Gray's support will include, among others, George Learock, A. Z. Chipman, W. C. Crouble, Louis Barrett, Miss McDowell, Jennie Satterlee, Blanche Mortimer and Carrie Lewis.

—The season of W. C. Cowper's Talbot About will begin at the Walnut Street Theatre on Sept. 4 instead Sept. 6, as previously stated. The company are now in Philadelphia for rehearsals.

—W. T. Carleton made quite a sensation on Saturday last by riding up Fifth avenue on his full blooded Kentucky mare, Nanon, which he had brought up from his country-seat at Greenport, L. I.

—Fred. Williams' Maggie the Midget will be the feature in Maggie Mitchell's repertoire. It was well received wherever produced last season. Mr. Williams is engaged on another play for Miss Mitchell.

—Since the phenomenal success of Held by the Enemy at the Madison Square Theatre, the managers have received offers from two leading metropolitan theatres in which to continue the run in this city.

—C. E. Blanchett has purchased of Charles Frohman rights to A Wall Street Bandit for ten of the larger Western cities. Mr. Blanchett has secured Held by the Enemy for Detroit and the Whitney circuit.

—C. B. Bishop, the comedian, has been engaged to create the part of Blueskin in the forthcoming production of Little Jack Sheppard, at the Bijou Opera House. He left San Francisco for this city on Tuesday.

—Frances Bishop, who has been spending the Summer at her cottage at Schroon Lake, will open her third season in Maggi' Landing, at Hartford, on Sept. 6. Alfred McDowell and Robert Scott rejoin the company.

—James Owen O'Connor has engaged Charles Howard, W. S. Watkins, J. J. Fitzsimmons, Charles Mortimer, Marion Keith and Miss Williams for his company. The season begins on Sept. 6 in Susquehanna, Pa.

—Lillian Russell and Edward Solomon have made overtures to J. M. Hill with a view to returning to his management. Mr. Hill has been wired at San Francisco, and his continued silence would seem to imply a polite negative.

—The German-American journalists and authors, headed by William Steinway and Oswald Ottendorfer, visited the Casino in a body to see Erminie last (Wednesday) night. Sixty seats and two proscenium boxes were reserved for them.

—Harvest, by H. Hamilton, the adapter of Moths, which may be the first production at Wallack's this season, is the property of Charles Overton, who also owns the rights for this country to Jim the Penman, The Ring of Iron and The Great Fish Pearl.

—Frank C. Bangs, last season with The Silver King, will star in The Soldier of Fortune, which was played by the late E. L. Davenport, under the title of St. Mars. Mr. Bangs opens early in September and will be under his own management.

—The following company opens in Forrest's Fool at Binghamton, N. Y., on Sept. 20: Lottie Rial, Miss Thos. Lamar, Tiny Arnold, Will S. Marion, Harry Linden, George W. Smith, Frank J. Rich, M. W. Rawley, E. M. Dixon, Al. Walker and A. B. George. George W. Mitchell is the manager.

—Grace Hawthorne and W. W. Kelly sailed for Europe last week on the *City of Rome*. Miss Hawthorne will go to Paris to procure costumes for the part of Josephine in John G. Wilson's A Royal Divorce. She and her manager will return in about four weeks.

—W. S. Mullaly arrived from San Francisco on Monday night. Mr. Mullaly is to conduct the orchestra with Duchesnier's Minstrels. He brings with him three other musicians, one of whom is Heinemann, a fine violin player. He also brought with him Jack, the alligator.

—Little Corinne is in Philadelphia taking dancing lessons from Ignacio Martinetti. Besides this work, she is studying the roles of Clairette in Madame Angot and Rosalind in The Princess Trebizonde. This season the little prima donna will sing in French, Spanish and German.

—W. C. Cowper returned to this city on Saturday last from Manhasset, L. I., where he has been spending the summer. He will open his season in Blackmail, under the management of Chapman and Sellen, at The People's Theatre, on Sept. 13. The entire season has been booked, including twelve weeks of certainties.

—The infant child of Frederic de Belleville and the late Maude Stuart died last Wednesday at West Farms. It was buried in the same grave with the mother in Greenwood on Saturday. The plate on the little white velvet casket bore the name "Frederic Robert de Belleville." The child had been carefully tended by Mrs. Hitchcock and her daughter at West Farms.

—The following is the complete cast of The Mystic Isle, by Sydney Rosenfeld, which opens at the New Temple Theatre, Philadelphia, on Oct. 4: Chichestick, Charles H. Stanley; Giles Champ, Henry G. Pauley; Davy, Louis Harrison; Reginald, J. C. Campbell; Waldo, J. D. Broderick; Alphonso, Walter Burroughs; Alice, Mrs. Alfred Riegel (her first appearance on any stage); Miss Webb, Genie Holtzmeyer; Rose, Dorothy Dow; Flora, Alice Weaver.

### Letters to the Editor.

COL. SINN SPEAKS UP FOR UNCLE BEN

BROOKLYN, N. Y., August 21, 1886.

*Editor New York Mirror:*

I am with Mr. Conner as regards appointing Mr. Ben Baker superintendent of the Forrest Home.

"Uncle Ben" is known by everybody and liked by all. No better man could be found. Let us hear from others who favor sending "Uncle Ben" to Philadelphia.

Respectfully, WM. E. SINN.

A FAIR DATE CHANGED

TARBORO, N. C., August 21, 1886.

*Editor New York Mirror:*

DEAR SIR:—In your issue of the 21st inst. you have Edgecombe County Fair held at Tarboro, N. C., 5-9 of November. It should be 16-19. The date was changed about five months ago from the above. Please correct.

Yours truly,
D. LOCKWOOD,
Manager Opera House.

HONOR WHERE HONOR IS DUE.

NEW YORK, August 24, 1886.

*Editor New York Mirror:*

I observe in last week's issue, in your critique upon Held by the Enemy, a statement that the scenery was painted by Morley Marry. Your critic was misinformed. The three scenes of a chamber, a banker and a church interior were painted by Mr. Richard Marston for Mr. Gillette at the Madison Square Theatre quite-soon.

Yours faithfully, S. CORBETT.

THE PHONOGRAPH IDEA.

NEW YORK, August 23, 1886.

*Editor New York Mirror:*

DEAR SIR:—A recent issue of your valuable paper contained the statement that Mr. Hudson Liston intends shortly to introduce a special domestic effect with a phonograph. Permit me to say that in a play entitled Only a Boy, written for Mr. Marvin Hayden by Mrs. C. A. Doremus and myself, and copyrighted on the 26th of May, 1886, I have used the phonograph in a manner which must be almost identical with Mr. Liston's.

Yours truly, M. T. DREMUS.

A SOUTHERN BUNCH OF KEYS.

CHICAGO, August 22, 1886.

*Editor New York Mirror:*

DEAR SIR:—To avoid all further misunderstanding

# PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Duquesne season will be opened by Lizzie Evans Sept. 6. [illegible] of the time for season of 1886-7 is already taken by good attractions.

SALEM.

Opera House (Allen and Atchison, managers). Has been thoroughly cleaned; new scenery put in, and everything is in readiness for the opening Sept. 6, with Rented to Strangers. Among the long list of one hundred and two Johns Comedy co., Lilly Clay's Adamless Eden, Monte Cristo, Edmund Wedekin, Go the Schools, etc.

MANSFIELD.

Miller's Opera House (Miller and Dinnebeutler, managers): An organization consisting of twenty people, and styling themselves the Black Bess Colored Minstrels, blew into the town 16th, giving a very poor performance to a very small audience. It was one of the worst entertainments it has ever been my misfortune to attend. Cora Van Tassell Sept. 6, week; Thompson Opera co., 13th; Fun on the Bristol, 16th; Billy Barry, 20th; Haverly's Minstrels, 23d.

AKRON: The Inspiration: Diane Circus pitched tents 15th for a week. The good patronage was deserved. Best cheap price show that has visited our city this Summer.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): A large audience greeted Paul Rose 27th in Zip. The little lady was well received. Her songs, dancing and banjo-playing are all nicely done. Harry Warren as Policeman Jack was acceptable. Ida Barrenghe did what little she had to do in a very creditable manner. Other support only fair.

Isaac Oliver Rosenberg, of the Grand Opera House orchestra, leaves 29th to join the orchestra of the Boston and Madison Opera co.—E. C. Middleton, of this city, is at Cincinnati engaging a dramatic company to support his talented wife, Mrs. Mary Middleton, in each one parts. Mrs. Middleton has just closed an extremely successful engagement with the co. at the Bulfinch House, Dayton.

FINDLAY.

The entertainment given by the Busy Bees, the Columbus-Georgia Minstrels, 13th, failed to fill a long felt want, and was a big disappointment financially. Nothing stood better, Colonel Rogers will camp another "Opera House" Sept. 1, for which occasion he has secured C. E. Dunnett's party—the Hyers Sisters, Tom Lewis, William F. King and a host of colored comedians.

PIQUA: Robert Lyons, leading lady with Harry Thompson's Shakespearean co., is now playing a week engagement in Piqua. Miss Lyons is a native of Ohio and Northern Kentucky, and is winning golden opinions from both press and public wherever she appears.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): The entertainment given here 10th by the clientèle of Mr. Lyons was a success in the standing of cash. The comedy was the second reason visit of the Typical Minstrels. Orchestra, a band of twenty strolling players, whose debut nobody here played heaven with our theatre patrons and gained their high favor among us. Their music is the operatic, romantic, fanciful strain of the Spanish troubadour, that steals upon your senses like the rushing of waves. Florence Forbes, a vocalist, gave us the popular laughing song in great good taste and rare degree of execution.

Homer: The season is in the midst of its Summer slumber, and the billboards have been given over to base ball contest odds and country fairs. At the latter, by way of curiosity, a public marriage is announced. It is expected to pull as big a crowd as the Wild West show of last year.—Hyson Livingston, of this city, stage at the Shamokin Theatre next month. He will be joined this fall by her sister Carrie, of this city, who also achieved much applause for the lighter roles.

## PENNSYLVANIA.

NEW CASTLE.

Park Opera House (E. M. Richardson, manager): The Mexican Typical Orchestra on 25th, thirty-five and twenty-five cents drew a good house and gave an enjoyable entertainment. Hungarian Gypsy, Students, Sept. 4. Barry and Fay, 13th; John T. Raymond, 27th.

Home: Miss Adair Lorton, wife of W. F. Lorton, manager Opera House, leaves on 2nd for Syracuse, N. Y., where she appears at the Grand Opera House.

TITUSVILLE.

Emery Opera House (Emery and Lobe, proprietors): The Mexican Typical Orchestra 18th, to a well-filled house.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Our season opened 20th with the Mexican Typical Orchestra. Magnificent entertainment to standing-room only. Many changes have been made during the Summer, and we now have a neat, cheerful and convenient temple of amusement. The finest attraction on the road are booked for the season, including Rice, Lotta, John T. Raymond, Frederick Warde, Keene, Emma Abbott and McCaull Opera com., etc. Evans and Hoey in A Parlor Match, 28th.

OIL CITY.

Opera House (Keese and Rogers, managers): Season opened 20th with the Mexican Typical Orchestra. Full house and fine entertainment. Two Johns, 24th.

Academy: Charles Lee's new-cast house thawed from 20th to 25th, drawing good crowds and giving satisfaction. Farnsworth, Sept. 29.

ALLENTOWN.

Music Hall (S. C. Ambach, manager): No withstanding the extreme heat, a good-sized audience attended the opening of the season. McNish, Johnson and Slavin's Minstrels did the opening exercises, and if laughter and encore are a criterion, the audience was well pleased. The jokes and songs were new and fresh. Specialties consist of clog-dancing and buffoonery. This is saying a good deal for a minstrel performance. As a whole the entertainment was one of merit.

ERIE.

Opera House (John P. Hill, manager): Mestayer's We, Us & Co. is announced to open our regular season on Sept. 6. Barry and Fay also bill themselves to be with us soon.

Rumored: John P. Hill, the present manager of the Opera House, has been working hard since securing the lease and presents a fine list of attractions.

BETHLEHEM.

Lehigh Theatre (L. E. Whitney, manager): The theatrical season was ushered in next by the appearance of Gebhart's Fun in a Grocery co., which gives a very good rendition of Peck's Bad Boy. Fair business and appreciative audience.

Home: Harry Dutton, of Pittsburg, joined Guinness' co. last week. J. H. Rice, formerly of Rice and Campbell's Minstrels etc., is advance agent.

Allegro: Pullman's Circus is monopolizing the boards for a few days more on the 28th.

ALLENTOWN.

Music Hall (S. C. Ambach, manager): An Adamless Eden was presented by Lilly Clay's Burlesque co. 18th to a fair-sized audience composed entirely of the male sex. Of the performance little can be said. The ladies are fair to look and well formed, and the elegant costumes give them a very attractive appearance. Barry and Fay, 24th; Little Tycoon, Sept. 2.

HOMESDALE.

It affords me pleasure to announce that the dramatic season opened here on the 23d with the Bertram Williard Comprehensive Theatre co. Since their arrival they have made quite a host of friends by their kind and agreeable manners. Their band and orchestra are a success. The former parades the streets daily at twelve o'clock, and in their handsome uniforms make a fine appearance. They rendered a vote of thanks from the citizens for offering their services to the firemen, who paraded on Tuesday.

## RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Saturday night the Redmund-Barry comb. closed a successful engagement at this theatre with the comedy entitled A Cure for the Blues. This week Harry Clarke is the laughable musical comedy, Chestnuts.

Providence Opera House (Robert Morrow, manager): On Monday evening, Sept. 6, the regular season will open with Frederick Warde and a strong co. Mr. Morrow has succeeded in booking full time with the best attractions to be had. A great many of the popular stars always welcome here are on the list.

Theatre Comique: This cosy place of amusement has been completely renovated and decorated and presents a fine appearance. The new stock co. secured is one of the best, and is composed of the following first-class artists: Harry Bodworth, William J. Prendergast, Jennie Hall, Hattie Brimer, Cecil Eichle, Celia Lindsay, Clara Hand, Josie Stuart, Hattie Disbrow, Annie Delmore, Julia Waters, Mamie Schilling and Belle Bradley.

## TENNESSEE.

NASHVILLE.

Vendome Amusement Hall: Despite the intensely hot and fashionable season a large and fashionable audience attest the liberality of our amusement public toward the [illegible] resort in securing such artists, Leichner and Herman Bellstedt, the [illegible] Leichner, Kitty Cheatham and Wal[illegible] returned from California. It is to [illegible] engagement will continue to furnish such [illegible] supported by our local talent—at [illegible] theatrical season opens.

Grand Opera House (W. J. Johnson, manager): Will open in September, under new management et. The scenery, stage settings, in fact everything connected therewith, is being overhauled and [illegible] something it one of the coziest theatres in the South.

COLUMBIA.

The Grand Opera House now has changed management. Ed F. Handley, the young scenic artist, has leased it for this season, and has booked some splendid attractions. His list so far includes Lizzie Evans, Michael Gemgell, Hungarian Gypsy Band, Robert L. Downing, Florence Stanley, Two Johns, S. S. Mansfield, Charles Pope, Norman Opera co., Roland Reed, Frederick Warde, James O'Neill, Henry Chesdron, T. J. Farron, McNish, Johnson and Slavin's Minstrels, Little Rhea and Annie Pixley, Columbia is on a boom and this will be the most profitable season ever known here. Our season reopens on Sept. 16 with Lizzie Evans.

## TEXAS.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): McIntyre and Heath's Minstrels open a one night season Sept. 30; to be followed by Skipped by the Light of the Moon Oct. 12; Dick Gorman's Dramatic co. 13th; LeClaire and Russell's Prentice Johns co. 15th; Aunt Bridget comb. 19th; Wilson and Rankin 20th and 21st; Devil's Auction co. and; Baird's Minstrels, 27th.

Resignation: Mrs. Boston has resigned from the management of the Opera House, and with her husband Charles B., of George Mills fame, has departed for San Francisco, where they will attempt another struggle for mastery with the feminine demon, Fortune. The new manager, George Dashwood, is an old resident of Fort Worth and will make a good manager as he is enterprising and energetic. He is now in New York looking attractions to fill up the season.

## VIRGINIA.

NORFOLK.

Opera House (Barton and Logan, lessees): The season opened on 16th with Abora's Opera co. in The Mikado, followed during the week by The Mascotte and The Chimes of Normandy. The liberal patronage has induced the manager to continue during this week, presenting Pinafore, Olivette, Mascotte and Chimes. The co., although small, contains artists of merit, the most prominent of whom are Lizzie Garnan and Messrs. Henry Melton and Thomas Martin. Miss Duddie Maguire and Arthur Gilbert may also be included. Manager Frank, of the Bessie Gray Female Mikado co., is in the city and has booked his co. for a week's engagement, beginning the 30th. The co. is said to number thirty-six young ladies. The prima donna, Bessie Gray, is a special favorite with Norfolk audiences, and she will doubtless flow freely into the box-office.

Academy of Music (Joseph K. Strasburger, lessee): Wilson and Rankin's Minstrels appear 28th for one night only. The regular season opens on Sept. 13, but I have been unable to ascertain what will be the attractions.

Items: Herman Perlet leaves this city to-day to accept the position of musical director of one of McCaull's cos.—Louis Mesico to-day severed his connection with Manager Abora's co. to accept an engagement in one of John Sittson's cos.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Wilson and Rankin's Minstrels 28th. My Aunt Bridget, Sept. 2, to be followed by Across the Sahara and Keep it Dark.

Mount Hall (Joseph Strasburger, lessee: Dan Kelly in The Shadow Detective will open the season Sept. 7.

The theatre will appear in an unusually brilliant dress of new paper and paint. Mrs. Powell always endeavors to keep her house attractive in every particular, always having an eye to the comfort and convenience of her patrons. From bookings already made it is safe to say that the season of 1886-87 will be equal to any of the past, if not excel.

Richmond Lodge, No. 45, B. P. O. E., will "escort" to Norfolk on the 28th.

John B. Doris' Circus is billed for Sept. 11.

## WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Will open 27th with the Hungarian Gypsy Band, and then close until State Fair week. During the Summer Manager Foose has had the house thoroughly cleaned and repaired, and has booked a great many good attractions.

Grand Opera House (O. C. Gentner, manager): This is the rechristened People's Theatre. It has been renovated and furnished with new chairs of the latest pattern. The stage and floor have been changed in such a manner that the audiences will be enabled to see the performances to much better advantage. Manager Gentner has also booked many good attractions and his time for next season is nearly all filled.

## CANADA.

TORONTO.

During the Summer months attractions have been few and far between. We have had opera and variety performances at the Island Theatre which have been liberally patronized. At the Horticultural Pavilion the Templeton Opera co. have played two engagements, producing The Mikado on each occasion. The audiences were very good. From an artistic point of view the performances were not nearly so good as the productions at the Grand last season.

The regular season opens on the 30th, and the old reliable Grand Opera House will have a rival in the field, bidding for the patronage of our citizens. The newcomer is the Toronto Opera House, which will be controlled by C. A. Shaw, of Detroit, who will be lessee and manager. From this gentleman's experience and connection it is almost a certainty that the attractions presented will be first class. The new theatre is situated on Adelaide street, immediately West of the Grand. It is the old Grand Central Roller Skating Rink, enlarged, improved and entirely transformed. When completed it will be one of the coziest little opera houses in America. All the latest improvements in theatrical architecture are being utilized in the construction of the house. The seating capacity is 1,800. The balcony and gallery only occupy the width of the house. The arrangement of the seating accomodation will be a novelty in Toronto. There will be only two private boxes. All the seats will have an unobstructed view of the stage. The interior decorations will be very elaborate, terra-cotta, blue and old gold will be the prevailing colors. The house is announced to open on the 30th, with McCaull's Comic Opera co. in The Crowing Hen.

The Grand Opera House will, as heretofore, be under the management of O. B. Sheppard, who has so ably filled the position for the past four or five years, with great credit to himself and the house.

During the vacation the house has been undergoing greater and more expensive alterations and improvements than in any former season. The entrances to the theatre have been greatly improved. The wooden panels of every street door and the interior of the house have been taken out and decorated. French plate-glass substituted. The walls of the entrance and foyer will be covered with a rich wall paper. Quite a number of fine works of art will decorate the walls. New chandeliers will adorn the vestibule and foyer. In the interior the house is being thoroughly renovated in the way of new carpets for the aisles and upholstering of the seats. The house has been newly painted throughout. Quite a few new sets of scenery will be shown, which special artists have been engaged on during the vacation. A new hard-wood floor has been put down on the stage, and the dressing-rooms have all been newly painted and refurnished.

Manager Sheppard has an excellent lot of attractions booked, and the indications are that this will be the most successful season the Grand has had. The opening attraction will be the Florences in their new play, The Flirt. They open 30th and remain a week.

HALIFAX.

M. A. Kennedy and his co. did a fair business in The Private Secretary and The Rajah week of 6th. He talks of visiting us next June with Jim the Penman and other Madison Square successes.

Wilbur's Summer Opera co. opened 16th in The Mascotte which was made ridiculously funny by Lorenzo and Rocco who introduced plenty of local hits. The Three Black Cloaks was given 17th with much success, and 19th The Mikado was produced with permission of Stetson. Giroflé-Girofla concluded the engagement. None of the principals are great singers though some have fair voices. Miss Diard has a sweet voice which she uses to advantage, and Julie Christine gains liberal praise in her effects. Dora Grant made the most of the small parts allotted to her. W. H. Kehoe is a clever comedian and makes his parts very amusing, his facial expression being something immense. G. W. Kerr is also quite a comedian, while W. H. Tre-Danick, E. F. Stanley and Horace James are the other principals. The great feature of the co. is the handsome costumes and the chorus, which, besides containing many pretty faces, is well trained. The co. will rest this week opening at Bangor 28th (Fair week) and on the following week the regular principals of the co. take the place of those now under engagement. Susie Kirwin, J. E. Cooly and Ed. Chapman will again be members and Mat Pigeon is also engaged. Mr. Wilbur says his co. will number forty-four people and will have an extensive repertory, but will perform only at theatres where the admission is ten, twenty and thirty cents, giving two performances daily. He says he is booked for forty weeks.

Manager Clarke still continues to house Rhea. She will do a large business.

E. A. McDowell with a co. is to appear here next month in The Geneva Cross, Fencing Regiment and other plays.

The Lyceum still remains closed.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and pushing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Academy-Managers Co.: Poughkeepsie, Sept. 13, 14, 15; Jersey City, 16, 17, 18; Brooklyn, E. D., 20, week; Baltimore, 27, week; Washington, Oct. 4, week.

Ada Grant: Baltimore, August 30, week; Philadelphia, Sept. 6, week.

Arthur Rehan's Co.: Poughkeepsie, N. Y., Sept. 3; Toronto, 6, week.

Abbey: Brooklyn, E. D., Sept. 6, week; N. Y. City, 27, two weeks.

Annie Pixley: Boston, Sept. 20, week.

Agnes Wallace and Sam B. Vills: Butler, Pa., Sept. 13.

A Stranger Hackaday Co.: Syracuse, 30; Gouverneur, Sept. 1 to 4; Canton, 6; Ogdensburg, 7, 8, 9; Clayton, 10, 11; Watertown, 13, 14, 15.

Atheneum-Comic Co.: Dover, N. H., 30, week.

Aaron Woodville: Baltimore, 23, week; Philadelphia, 30, week; Washington, Sept. 6, week; Brooklyn, 13, week.

Alone in London Co.: Cleveland, 30, week; Saginaw, Mich., Sept. 6, 7; Jackson, 8; Grand Rapids, 9, 10; Kalamazoo, 11; Chicago, 13, week.

Bertha Welby: N. Y. City, Sept. 27, week; Philadelphia Oct. 4, week.

Boarding-House Co.: Providence, Sept. 6, week.

Bound to Succeed Co.: Pittsburg, August 30, week; Salem, O., Sept. 6.

Blackmail Co.: N. Y. City, Sept. 13, week.

Barry and Fay: Allentown, Pa., 30; Williamsport, 31; Scranton, Sept. 1; Binghamton, N. Y., 2; Elmira, 3; Williamsport, Pa., 4; Erie, 5, 6.

Bunch of Keys Co.: Chicago, Sept. 6, week.

Rube Oakes Co.: Muskegon, Mich., Sept. 6, 7.

Buddy King Co.: Easton, Pa., Sept. 2.

Black Crook (Moulton and Baker's): Portsmouth, N. H., Sept. 9, 10, 11.

Boy Tramp Co.: Newark, N. J., 23, week.

C. A. Gardner (Karl): Cincinnati, Sept. 6, week.

Charles Pope: St. Louis, Sept. 20, week.

C. Emil Verner: Halifax, N. S., Sept. 6.

Clara Morris: Boston, Sept. 13, two weeks.

Condemned to Death: Boston, 23, week.

Crosby's Banker's Daughter Co.: Pawtucket, R. I., Sept. 2; Worcester, Mass., 6, 7; Fall River, 13.

Carrie Swain: Sacramento, Sept. 6, week.

Clio: Brooklyn, Sept. 6, week; Boston, 20, week.

Cora Van Tassell: Salamanca, N. Y., 26, 27, 28; Jamestown, 30, week; Mansfield, O., Sept. 6, week; Piqua, 13, 14.

Constance Stanley: Chicago, Sept. 2.

Cosmopolitan Theatre Co.: Carbondale, Pa., 26, 27, 28; Plymouth, 30, 31, Sept. 2; Bloomsburg, 2, 3, 4; White Haven, 6, 7, 8; Reading, 9, 10, 11.

Comstock Comedy Co.: Circleville, O., Sept. 20, week.

C. H. Clark's Co.: New Bedford, Mass., 30; Middleboro, 31; Marlboro, Sept. 1; Maynard, 2; Stoughton, 3; Fall River, 4; Gloucester, 6; Ipswich, 7; Marblehead, 8; Merrimac, 9; Peabody, 10; Haverhill, 11.

Daly's Vacation Co.: Taunton, Mass., 26; Plymouth, 27; Lynn, 28; Gloucester, 30.

Devil's Auction: Cedar Rapids, Ia., 26; Omaha, 30 to Sept. 3; Sedalia, Mo., 15, 16.

Denman Thompson Co.: Rutland, Vt., 26; Burlington, 27, 28; St. Albans, 30; St. Johnsbury, 31; Montpelier, Sept. 1; Laconia, N. H., 2; Concord, 3, 4; Bangor, Me., 6, 7; Belfast, 8; Rockland, 9; Portland, 10, 11; Lewiston, 13, 14, 15; Manchester, N. H., 16, 17; Northampton, Mass., 18.

Dan Sully's Corner Grocery Co.: N. Y. City, 23, two weeks.

Daniel Sandmann: Allentown, Pa., Sept 27.

Edwin Browne: Rochester, 23, week; N. Y. City, 30, week; Harrisburg, Pa., Sept. 6, week; Springfield, Mass., 20, week.

Edwin F. Mayo: Indianapolis, 23, week; Louisville, 30, week.

Edith Sinclair Co.: Philadelphia, Sept. 6, week; Pittsburg, Sept. 13, week; Cleveland, 20, week.

Edwin Booth: Detroit, Sept. 13, 14, 15; Grand Rapids, 20.

Ethel Tucker: Cincinnati, 23, week; Baltimore, 30, week; Springfield, Mass., Sept. 13, week.

E. K. Collier: N. Y. City, August 30, week; Brooklyn, E. D., Sept. 6, week; Trenton, N. J., 13, 14.

Evans and Hoey: Meadville, Pa., 26; Chicago, 28; week; St. Joseph, Mo., Sept. 6, 7; Topeka, Kas., 8; Kansas City, 9, 10, 11; St. Louis, 13, week; Louisville, 20, week; Cincinnati, 27, week.

Evangeline Co.: St. Paul, 23, weeks; Milwaukee, 30, week; Detroit, Sept. 6, week.

Edwin Arden: Philadelphia, Sept. 13, week.

Edwin Stuart Co.: Freeport, Ill., 23, week.

Ezra Kendall: Columbia, Pa., 31; Pottsville, Sept. 1; Wilkesbarre, 2; York, 3; Harrisburg, 4; Pittsburg, 6, week; Philadelphia, 13, week; Baltimore, 20, week.

Edward Wodiska: Michigan City, Ind., 26, 27.

Eunice Goodrich: Nevada, Mo., Sept. 20, week.

E. T. Stetson: Cincinnati, 30, week; St. Louis, Sept. 6, week; Chicago, 13, week; Milwaukee, 20, week.

Fun on the Bristol: Canandaigua, N. Y., Sept. 7; Hornellsville, 10.

Felix Vincent Comedy Co.: Ottawa, Ill., 23, week.

Frank Mayo: Wilkesbarre, Pa., 26; Williamsport, 27; Elmira, 28; Buffalo, 30, week; Chicago, Sept. 6, two weeks; Pittsburg, 20, week.

Fred. Warde: Bridgeport, Ct., 28; N. Y. City, 30, week; Providence, Sept. 6, week.

Florences (Mr. and Mrs. W. J.): Toronto, August 30, week.

Fred. Bryton: Brooklyn, 23, two weeks; Trenton, Sept. 6.

Fisher-Wills Co.: Montreal, 23, week.

Fielding Comedy Co.: Sioux City, Ia., 23, week.

Frank E. Aiken: Chicago, 30, two weeks; St. Louis, Sept. 20, week.

Flo Crowell: Hoosac Falls, N. Y., 26, 27, 28; Holyoke, Mass., 30, week; Lowell, Sept. 6, week; Chelsea, 13, week; Pittsfield, 20, week; Portsmouth, N. H., 27, week.

Fantassia: Montreal, Sept. 13.

Genevieve Ward: N. Y. City, Sept. 27, two weeks.

Gus Williams: Columbus, O., 30, week; London, Ont., Sept. 13.

Grace Hawthorne: Boston, Sept 20, week.

George H. Adams: N. Y. City, Sept. 6, week.

Gilbert Comedy Co.: Henderson, Ky., 23, week; Paducah, 30, week; Richmond, Ind., Sept. 6, week.

Gold King Co.: Detroit, 30, week.

Henry E. Dixey: N. City, Sept. 20, two weeks.

Helene Adell: Springfield, Mass., Sept. 27, week.

Harold Forrest: Cleveland, Sept. 13, week; Chicago, 20, week.

Hardie-Von Leer Co.: Brooklyn, E. D., Sept. 13, week.

Held by the Enemy Co.: N. Y. City, August 16, four weeks.

Henry Chanfrau: Boston, Sept. 6.

Harbor Lights Co.: Boston, August 30, two weeks.

Herne's Minute Man: N. Y. City, Sept. 6, week; Boston, 13, week; N. Y City, 20, week.

Harry Webber: Henderson, Ky., 23, week; Lexington, 30, week; Paris, Sept. 7, 8, 9, 10.

Horace Lewis' Co.: Syracuse, 23, week; Rochester, 30, week.

Henry Walton: Auburn, N. Y., 26; Canandaigua, 27; Cincinnati, 30, week.

Harry Lacy: Troy, N. Y., 23, week.

Harry C. Clarke: Providence, 23, week.

Ivy Leaf Co.: Toledo, O., Sept. 6.

Ida Lewis: Pottsville, Pa., Sept. 13.

J. H. Polk: Wheeling, W. Va., Sept. 6.

Joseph Jefferson: Denver, 30, week; Kansas City Sept. 6.

Jefferys Lewis: Sacramento, Cal., Sept. 6, week.

John T. Raymond: Syracuse, N. Y., Sept. 1, 2; Hornellsville, 7, 8; Newcastle, Pa., 27.

James O'Neill: New Haven, Sept. 6; Worcester, Mass., 9, 10, 11; Boston, 13, two weeks.

James Owen O'Connor: Susquehanna, Pa., Sept. 6; Corning, N. Y. 8, 9; Bath, 10, 11; Wellsville, 13, 14.

Joseph Murphy: N. Y. City, Sept. 6, two weeks.

J. W. Jennings: Philadelphia, Sept. 20, week.

Jane Coombs: Pottsville, Pa., Sept. 6; Williamsport, 10; Lock Haven, 13; Canandaigua, 16; Butler, Pa., 25.

Jennie Lee: Amsterdam, N. Y., 26; Utica, 27; Auburn, 28; Cleveland, 30, week.

Jennie Wallace: Richmond, Va., Sept. 6, week; Huntington, Ind., 13, week.

John Dillon: Rockford, Ill., 30, week; Decorah, Ia., Sept. 9, 10, 11.

J. J. Dowling: Hornellsville, N. Y., 30; Brooklyn, E. D., Sept. 6, week.

Julian Comedy Co.: Lebanon, N. H., 23, week; Montpelier, Vt., 30, week.

Kiralfys' Around the World Co.: N. Y. City, August 23, four weeks.

Katie Putnam: Davenport, Ia., 26; Moline, 28; Cedar Rapids, 30; Oskaloosa, 31, Sept. 1, 2; Des Moines, 6, 7, 8, Fremont, Neb., 9; Lincoln, 10 to 17.

Kate Claxton: Lynn, Mass., 27; Augusta, Me., Sept. 2; Worcester, Mass., 3, 4

Kiralfys' Enchantment Co.: Chicago, August 30, two weeks.

Kate Castleton: Chicago, Sept. 20, week.

Kittie Rhoades: Wheeling, W. Va., Sept. 6, week.

Kendall Comedy Co.: Charleston, Ill., Sept. 6, week; Shelbyville, 23, week; Lasalle, 30, week.

Kindergarden Co.: Long Branch, N. J., 30; Elizabeth, 31; Sept. 1; Asbury Park, 1; Red Bank, 3; Perth Amboy, 4; Newburg, N. Y., 6, 9.

Lotta: Oshkosh, 28; St. Paul, 30, week: Minneapolis, Sept. 6, week; Chicago, 13, week.

Leavitt O'Lantzer Co.: Brooklyn, Sept. 6, week; Chicago, 13, week; Milwaukee, 20, week; Chicago, 27, week.

Louise Lytta: Tarentum, 30.

Lester Brothers: Washington, 30, week; Norfolk, Va., Sept. 6, week; Baltimore, 13, week; Philadelphia, 20, week; Lancaster, Pa., 27, week.

Lilian Olcott: N. Y. City, Sept. 13.

Lillian Lewis: Boston, 30, week.

Lawrence Barrett: N. Y. City, August 30, four weeks.

Laura Dainty: Keokuk, Ia., 28.

Louise Rial: Binghamton, N. Y., Sept. 20; Elmira, 21; Hornellsville, 22; Bradford, Pa., 23; Warren, 24; Olean, N. Y., 25.

Lizzie Evans: Boston, 16, two weeks; Columbus, O., 30, week (Fair); Centreville, O., Sept. 6; Columbia, Tenn., 16; New Orleans, 20, week.

Louis James: Chicago, 23, week; Milwaukee, Sept. 6, week; Ottawa, Sept. 6; Brockville, 7; Kingston, 8; Belleville, 9; St Catherines, 10.

Little Nugget Co.: Chicago, Sept. 6, two weeks.

Leclair and Russell: Cumberland, Md., Sept. 7.

Lillie Hinton: Lancaster, Pa., Sept. 13, week; Carlisle, 20, week; Allentown, 27, week; Reading, Oct. 4, week.

Lottie Church: Hoboken, N. J., 23, week; New Britain, Ct., Sept. 6 week.

Mrs. Jarauschek: Philadelphia, Sept. 20.

Mrs. Langtry: N. Y. City, Oct. 4, four weeks.

Mrs. Chanfrau: Philadelphia, Sept. 23, week; N. Y. City, 30, two weeks.

Mestayer's We, Us & Co.: Erie, Pa., Sept. 6.

Mr. and Mrs. George S. Knight: Boston, Sept. 6, week.

May Blossom Co. (Benj. Magisley): Rochester, 23, week; Moutreal, Sept. week.

May Fortescue: N. Y. City, Oct. 18.

Madison Square Theatre Co. (Palmer's): San Francisco, 2, four weeks; Sacramento, 30, week; Denver, Sept. 20, week; Kansas City, 27, 28, 29.

Margaret Mather: San Francisco, 2, four weeks; Denver, Sept. 13, week.

Michael Strogoff Co.: Chicago, August 30, week.

Modjeska: Pueblo, Col., 26, 27; Colorado Springs, 28.

Muggs' Landing Co.: Hartford, Ct., Sept. 6.

Milton Nobles: Cincinnati, 23, week; St. Louis, 30, week; Chicago, Sept. 6, week.

Mrs. D. P. Bowers: Pittsburg, Sept. 6, week.

McKee Rankin: Denver, 23, week.

Maude Banks: Dover, N. H., 30

Mortimer Mus ck's Co.: Reading, Pa., 25 to 28; Trenton, 30, 31, Sept. 1; Portsmouth, 2, 3, 4; Cincinnati, 6, week.

Main Line Co.: N. Y. City, Sept. 13.

Melville Sisters: Hamilton, O., 23 week; Piqua, 30, week.

Murray and Murphy: Boston, 30, week; Chelsea, Sept. 6.

Mr. and Mrs. George S. Knight: Danbury, Ct., 28; Boston, Sept. 6, two weeks.

Messenger from Jarvis Section Co.: Boston, 30, week.

Mattie Goodrich: Baltimore, 30, week.

Moore-Vivian Co.: Harrisburg, Pa., 28.

Maude Atherden: Warsaw, Ill., 23, week: Lincoln, 30, week.

Monroe and Rice's Co.: Chambersburg, Pa., 29.

Myrtle Ferns Co.: Kankakee, Ill., 27, 28.

Mabel Stanton Co.: Syracuse, August 30, week.

N. S. Wood: Brooklyn, 30, week; Washington, Sept. 6, week; Baltimore, 13, week; Pittsburg, 20, week; Cincinnati, 27, week; Louisville, Oct 4, week.

Night Owl Co.: Buffalo, Sept. 6, week.

Newton Beers: Boston, Sept. 6, week; N. Y. City, 20 week.

Neil Burgess: Philadelphia, Sept. 20, week.

Oliver Byron Co.: Philadelphia, 30, week; Baltimore Sept. 6, week, Washington, 13, week; Providence, 20, week.

Oliver Byron: Long Branch, Sept. 30.

Osmond Tearle: San Francisco, Oct. 11.

People's Theatre Co. (Hill's): New Milford, Ct., 23, week.

Private Secretary Co.: Minneapolis, 30, week.

P. F. Baker: Ottawa, Can., 31.

Patti Rosa: Chicago, 30, two weeks; Cincinnati, 23, week; Cedar Rapids, Ia., Sept. 7; Omaha, Neb., 13.

Plasar Co.: Rochester, N. Y., 23, week; Cortland, 31.

Pauline Markham: Boston, 30, week.

Prisoner For Life Co.: N. Y. City, 30, week.

Passion's Slave Co. (Winnett's): Bridgeport, Ct., Sept. 16, 17, 18; Hartford, 20, 21, 22; Middletown, 23; Birmingham, 24; Ansonia, 25; Brooklyn, 27, week; New Haven, Oct. 4, week.

Rag Baby Co.: N. Y. City, Sept. 6.

R. L. Downing: Chicago, 16, two weeks; Rochester, 30; Boston, Sept. 6, week.

Rose Coghlan: Yonkers, N. Y., Sept. 27, 28.

R. B. Mantell: Boston, Sept. 20, week; Philadelphia, 27, week.

Robson and Crane: Brooklyn, Sept. 20, week.

Ranch 10 Co.: Philadelphia, 23, week.

Redmund-Barry Co.: Chicago, Sept. 6, week.

Richard Mansfield: Boston, August 30, two weeks; Philadelphia, Sept. 13.

Roland Reed: Boston, 16, two weeks; Brockton, Mass., 30; New Bedford, 31; Fall River, Sept. 1; Newport, 2; Taunton, 3; Haverhill, 4; Portland, Me., 6, 7; Biddeford, 8; Gloucester, Mass., 9; Manchester, N. H., 10; Lowell, Mass., 11; Milford, 12; Salem, 14; Portsmouth, N. H., 15; Lewistown, Me., 17, 18, 19.

Romany Rye Co.: Ogdensburg, N. Y., 30; Canandaigua, Sept. 11.

Richardson-Arnold Co.: Chetopa, Kas., 23, week.

Sidonia Co.: Erie, Pa., Sept. 20, 21.

Shadow Detective: Richmond, Va., Sept. 6, week.

Skipped by the Light of the Moon: Appleton, Wis., 26; Green Bay, 27; Neenah, 28; Wausau, 30; Ashland, 31; Duluth, Minn., Sept. 1; Stillwater, 2; Chippewa Falls, Wis., 3; Eau Claire, 4.

Silver Spur Co.: Louisville, 23, week; Cincinnati, 30, week.

Storm-Beaten Co.: Albany, 23, week; Troy, 30, week.

Sol Smith Russell: St. Paul, 26, 27, 28; Fremont, Neb., Sept. 2; Omaha, 3, 4; Des Moines, 9 10, 11.

Stranglers of Paris Co.: Newark, Sept. 6, week.

Salsbury's Troubadours: Worcester, Mass., Sept. 9; Detroit, 16, 17, 18.

Shadows of a Great City: N. Y. City, Sept. 20, week.

Silver King Co.: Hoboken, Sept. 13, week.

Strategists' Co.: Brooklyn, E. D., Sept. 13, week.

Stella Rees: Springfield, Mass., Sept. 6, week.

Stuart Dramatic Co.: Freeport, Ill., 23, two weeks.

Switzer Comedy Co.: Oskaloosa, Ia., 23, week.

Stevens Dramatic Co.: Joliet, Ill., 26, three weeks; La Porte, Ind., Sept. 6, week; Elgin, Ill., 13, week; Sycamore, 20, week.

Tin Soldier Co.: Chicago, 23, two weeks; St. Louis, Sept. 6; week; San Francisco, 27.

Thompson (G. W. and W. J.): Detroit, 23, week.

Taken From Life Co.: Philadelphia, 23, week.

T. J. Farron: St. Louis, August 30, week; Joliet, Ill., Sept. 8; Muskegon, Mich., 13.

Two Johns Co.: Titusville, Pa., 26; Oil City, 27; Akron, O., 28; Aurora, Ill., 30; Sterling, 31; Maquoketa, Ia., Sept. 1; Clinton, 2; Cedar Rapids, 3; Marshalltown, 4; Des Moines, 6, week; Oskaloosa, 13; Ottumwa, 14; Creston, 15; Omaha, Neb., 16; Lincoln, 17, 18.

Tavernier Dramatic Co.: Bennington, Vt., Sept. 6, week.

Under the Gaslight Co.: Philadelphia, 30, week; Newark, N. J., Sept. 6, week; Cleveland, 13, week; Syracuse, 20, week.

Ullie Akerstrom: Norwalk, Ct., Sept. 6, week; New London, 23, week; Norwich, 20, week; Waterbury, 27, week.

Under the Lash Co.: Goldsboro, N. C., 28.

Viola Allen: Philadelphia, Sept 6, week; Washington, 13, week; Brooklyn, 20, week.

Wodiska Dramatic Co.: Michigan City, Ind., 21, week.

W. J. Scanlan: Worcester, Mass., Sept. 2.

Wages of Sin Co.: Montreal, Sept. 6.

Wilbur Dramatic Co.: Davenport, Ia., 23, week.

Wilbur Dramatic Co. No. 2: Decatur, Ill., 23, week; Keokuk, Ia., 30, week.

Youth Co.: N. Y. City, 23, week; Boston, 30, week.

Zozo Co.: Leavenworth, Kas., 26, 27, 28; St. Joseph, Mo., 30, week; Omaha, Sept. 6, 7, 8.

Zitka Co.: N. Y. City, 23, week; Jersey City, 30, week; Newark, Sept. 6, week; Baltimore, 13, week; Philadelphia, 20, week.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Washington, June 28—indefinite season.

Adonis Opera Co.: Norfolk, Va., 23, week.

Bennett-Moulton Opera Co.: Lynn, Mass., 30, week; Lawrence, Mass., Sept. 6, week.

Bennett-Moulton Opera Co. A.: Salem, Mass., 23, week; Waterbury, Ct., 30, week.

Corinne Merrimakers: New Haven, Sept. 20, week.

Camilla Urso: Marshalltown, Ia., Sept 9.

Chicago Opera Co.: Lawrence, Kas., 30; Leavenworth, 31, Sept. 1; Atchison, 2; Topeka, 3, 4

Carleton Opera Co.: Detroit, August 30, week; Cleveland, Sept. 6, week.

Duff's Op

## A Question of Emphasis.

The *Voice*, a monthly magazine published in the interest of singers and elocutionists, in its July number asked: "Which are the two most emphatic words in the following sentence: *To use many circumstances ere you come to the matter is wearisome; to use none at all is blunt*"—BACON.

The question was answered in the number for this month by nine persons, presumably all, certainly some of them, persons of high culture. Yet, though all had ample time to consider the question carefully, no two of them agree; and, worse still, not one of them is right.

Here are the answers:

The "coming to the matter" is the point to be attained. This being understood (from the thought necessary to give to the sentence before attempting to express it vocally) needs the least emphasis.

The "coming" is to be accomplished by the "use of circumstances." There are two ways of using circumstances, each having a different result.

One may is "to use *many*."

The other, "to use *none at all*."

The result of the first is "*wearisome*."

The result of the other, "*Blunt*."

Therefore, *many*, *wearisome*, *none at all*, *blunt*, have equal emphases, forming the two pairs, or sets, which constitute the balanced sentence.

"Circumstances" has secondary emphasis, belonging equally to both parts of the sentence.

C. B. L.

Brooklyn.

"To use *many circumstances* are you come to the matter is *wearisome;* to use none at *all* is *blunt*."

Let the emphasis on "circumstances" be of only medium force. The other four are to be equally emphasized.

JAMES WOODWORTH.

San Francisco.

I am of the opinion that the two most emphatic words are "many" and "all," providing there is a context to the sentence in which "circumstances" and "matter" have been spoken of previously, which seems to be the case. But if the sentence is to be taken alone, without any context, then "circumstances" and "matter" are the two most emphatic words.

JAMES L. CABHART.

New York.

To me "ere" is obviously the most emphatic word in the first part of the sentence. In the latter part, "at all" (*doubtless*).

I shall not make myself wearisome by using many circumstances before or after I come to the matter, but shall anxiously await the next issue; hoping, in it, to find more questions and the correct answer to this one.

LEBEA L. STILLMAN.

Louisiana, Mo.

In answer to your question, I should say that the most emphatic words are "many" and "none."

JAMES E. TAYLOR.

New York.

I would refer to a rule of Professor R. R. Raymond's, which is to be found in his most valuable treatise on inflection, "Melody in Speech." He suggests that as too many emphases are always weakening, in antithesis like the above there should be a concentration on the strongest, generally the latter term of the antithesis, as the greater includes the less and the latter presupposes the former.

In obedience to this principle, the phrase "none at all" (the emphasis culminating on "all") and the word "blunt" should have the strongest emphasis.

Outside of this, the word "matter" would be an important thought, unless it has already been used in the preceding sentence.

MARY L. CRAIGEN.

Dublin, N. H.

"To use *many* circumstances ere you come to the matter is *wearisome;* to use *none* at all is *blunt*."

The sentence is stronger by leaving out "at all." It does not say "too" many and should not; "many" expresses it and so will "none" as its proper antithesis. "Wearisome" and "blunt" are the opposites.

GEORGE R. KRAMER.

Brooklyn.

"Wearisome" and "blunt" are the two most emphatic words.

Saratoga Springs. H. J. HORN.

The words "circumstances" and "blunt" should, I think, receive the strong emphasis.

MINNIE A. HEDDEN.

Brooklyn.

Who would have believed that any simple, clearly written prose sentence could have presented such difficulties? When we see the adepts differ so widely in their reading of a single sentence, can we wonder that there are so few good readers? That there is only one right way to emphasize the sentence and that all other ways are wrong ways, all will, doubtless, admit.

C. B. L. says that the "coming to the matter" is the point to be attained. Well, hardly! It's rather the *manner* of coming to the matter that we have to deal with. Nor, as C. B. L. says, is the "coming" to be brought about by the "use of circumstances," for we are told, indirectly, that the matter may be reached without using any circumstances at all. Further, C. B. L. says that there are two ways of using circumstances, and that one of these ways is "to use none at all." Rather queer way, that! Then C. B. L., lining and plummeting still further, arrives at the conclusion that no less than six words in the sentence should, in the utterance, have equal emphasis.

Not so! There are two words in the sentence that should be more strongly emphasized than the others, and two only. The line-and-plummet school is a very good school to dazzle the tyro with, but it's good for little else. If it were all it claims to be, it would only be necessary to know its rules and to apply them to be right every time. Gumption could be dispensed with entirely.

Madam Craigen tries another set of rules and arrives at only a little better result than C. B. L. arrives at with his. Her rules say that "blunt" is one of the two most emphatic words; but it isn't.

Mr. Taylor and Mr. Kramer say that "none" is one of the most emphatic words. Not so! If we had not the words "at all," it would be, but having the words "at all," which are used *solely for emphasis*, the "all" takes the emphasis that otherwise would go to "none." I fully agree with Mr. Kramer that the diction would be bettered by striking out "at all," but the words being present we are compelled not only to use them, but to use them as the writer intended they should be used.

Now, what lesson, what injunction would Bacon impress upon us with the sentence under consideration? Why, simply that we should preface whatever we may have to say, neither with too *much* preamble nor with too *little* preamble.

It is often a very good plan, when we are in doubt with regard to emphasis, to supply all the ellipses. Let us supply them in this case, and see what we shall have:

To use MANY circumstances ere you come to the matter, is *wearisome*; to use no circum-

him and bring the carriage for h
ed at the stable we entered the carri
started for the Park. On the way up
we passed several friends and Mr.
took of his hat in bowing to them,
his invariable custom in acknowledg
. Soon after passing Mount. St.
said he felt very ill. The horses w
about and we made for home. A g
ook place in his face. 'I am dyi
I tried to cheer him up. It wa
shadow of death was on his f
back he said he only wishe
ugh to get home and see his
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th
Copying is at present easy and safe. Take away its safety and the shrewdly, slip shod absence of invention will be less often seen. The way to secure the copyright of a scene is to send the duplicate of the model with a specification in duplicate, or else a duplicate sketch and ground plan, with a duplicate specification, and a dollar fee, to the Librarian of the United States, Washington, D. C. It is wonderful that with the whole range of nature and of architectural construction before them, that so few scene-painters really strike out into anything like originality; but there are several causes leading up to it. In the first place, there are very few artists who are possessed of that brain development which enables them to create conceptions of original form and color, or whose experience and fertility of arrangement enables them to make groupings of subjects in such a meritorious way as to be entitled to some of the credit of originality. There are probably not thirty such men in all Europe and America. Such names as Telbin, Lavastre, Robecchi, Chaperon, Marston, Rube and Hoyt go far to exhaust the list. On the other hand, there are many hundreds of really able artists, familiar with scenic work, destitute of that living spark of invention, but who, when they see a successful stage setting, are able to appreciate its points, and who, from familiarity of details of ornament and other practical matters, are capable of transposing such a scene with a sufficient air of newness to justify a boast of original production.

For this class of men the temptation to vamp up a scene from odd bits culled from picture books and old illustrated papers, or else to do a bold "steal" from some greater master of the craft, is oftentimes too much, and they make an appropriation and hide themselves under some vague statements about "from sketches made on the spot." It is for the victims of this "mistaken identity of ideas" that we make the suggestion of copyrighting scenes pending the arrival of the millennium, when all men shall respect the rights of others. Till then the protection the law affords, may do much good.

Last Wednesday W. J. Scanlan gave an informal reception at the Hotel Dam. Quite a number of his friends, in and out of the twin professions, journalism and the drama, made calls. The reception lasted from 3 P. M. until midnight. There was a cold luncheon and the cellars of the Dam were taxed in supplying liquid refreshments. Mr. Scanlan descanted in raptures upon his visit to Ireland—his first—where he saw real, thrue-fur-shure peasantry dancing upon the green—a picture made familiar on this side by stage and story book. Mr. Scanlan said not a word about evictions or Orange riots, but avowed that, having seen the sunny side of Irish life, he was very proud of his descent.

The following is the complete cast of Josephine Sold by Her Sisters, to be produced at Wallack's Theatre next Monday night by the McCaull Opera company: Josephine, Louise Parker; Benjamin, Mathilde Cottrelly; Mother Jacob, Emily Soldene; Rebecca, Josie Knapp; Leah, Emma Miller; Rachel, Clara Allen; Hagar, Dolly Delroy; Simeonne, Grace Seavey; Sarah, Bessie Cleveland; Deborah, Annette Hall; Judith, Grace Filkins; Dinah, Edith Grovesnor; Esther, Edith Furari; Fatima, Zoe De Vielle; Zeleika, Agnes Bowen; Montosol, Eugene Oudin; Putiphar Bey, Herndon Morsell; Alfred Pasha, De Wolf Hopper; Mourzoul, Hamilton Adams; Postman, Charles H. Jones.

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What "Society" Says of the Wafers!

Marengo-ett Pier lady writes: "Your Wafers have already told on my complexion, and it is improving rapidly every day. I feel every way much better than in a long time, have good appetite and much more vitality."

Paterson, N. J., lady writes: "I felt much better in health after taking the box of Wafers, and am positive they will do all you claim. Send me another one."

Lady writes: "In Paris my physician prescribed arsenic in solution, but it nearly killed me, and I was weeks in recovering. I am, however, delighted with your 'Wafers.' They have not only greatly improved my complexion, but have also induced a splendid appetite." Another says: "Your Wafers are making me almost too stout; but I never felt so bright." Another says: "I do so enjoy my food since taking your Wafers."

Lady writes: "Have just returned from the country, tanned as dark as a negro, and wish to regain my clear complexion by renewing the use of your priceless Wafers. Please send me a large box." Another on West 54th street writes: "The red and scaly eczema spots on my forehead and scalp have disappeared and my skin has become clear and fresh-looking since using your Wafers." Another writes: "Send me another box of Wafers, as they are greatly improving my skin and complexion."

A lady says: "My sister's complexion has become exquisitely transparent and beautiful." Another, on 34th st., writes: "I know the Wafers will accomplish all I desire; they agree with me, and I never had anything I liked so well."

Asbury Park lady says: "Since using your Wafers my complexion speaks for itself."—Another writes: "I find your Wafers most beneficial."—St. Louis lady writes: "My sister is very much pleased with your Wafers; now I want some."—Pawling (N. Y.) lady writes: "I hear on every hand your Wafers spoken of in the highest terms; send me a large box."—Detroit lady writes: "Your Wafers are evidently a good thing; send me two more boxes."—Fifth avenue lady writes: "Complexion much improved; send by bearer six large boxes for enclosed $3."—Murray Hill Hotel lady writes: "Kindly send another large box of your Wafers."

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Theatrical Wigs and Stage Cosmetics of Exceptional Merit.
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New York, March 8, 1886.
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BRUCE'S HAIR TONIC
Imparts vitality, restores the blood vessels of the hair to their normal vigor, and causes hair to grow on bald heads; strengthens weak hair and prevents it from falling out. PRICE $1.00 A BOTTLE.
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Goods will be sent on receipt of price.

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PURIFIES as well as Beautifies the Skin. No other cosmetic will do it.

Removes Tan, Freckles, Pimples, Rash, Blotches, Sunburn and every blemish on beauty, and defies detection. It has stood the test of 50 years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the Haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." One bottle will last six months, using it every day. Also Gouraud's Subtile, removes superfluous hair without injury to the skin.
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# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

The public itinerary will be opened by Lizzie Evans Sept. 6. The large part of the time for season of 1886-7 is already filled by good attractions.

SALEM.

Opera House (Allen and Atchison, managers). Has been thoroughly cleaned; new scenery put in, and everything is in readiness for the opening Sept. 8, with Bound to Succeed. Among the long list of con. booked are: Two Johns Comedy co., Lilly Clay's Adamless Eden, Monte Cristo, Edward Wodiska, On the Sahara, etc.

MANSFIELD.

Miller's Opera House (Miller and Ditzenhoefer, managers): An organization consisting of twenty people, and styling themselves the Black Bess Colored Minstrels, blew into the town 16th, giving a very sour performance to a very small audience. It was one of the worst entertainments it has ever been my misfortune to attend. Cora Van Tassell Sept. 6, week; Thompson Opera co., 13th; Fun on the Bristol, 16th; Billy Barry, asst; Haverly's Minstrels, 23d.

Arena: The International Dime Circus pitched tents 15th for a week. The good patronage was deserved. Best cheap-price circus that has visited our city this season.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): A large audience greeted Fanti Rose 13th in Zip. The leading lady was well received. Her songs, dancing and banjo-playing are all ninety dons. Harry Warren as Whitechapel Jack was acceptable. Ida Barroughs did what little she had to do in a very creditable manner. Other support only fair.

Ernest Oliver Rosenberg, of the Grand Opera House orchestra, leaves 25th to join the orchestra of the Boston and Madison Opera co.—E. C. Middleton, of this city, is at Cincinnati engaging a dramatic company to support his talented wife, Mrs. Mary Middleton, in new star parts. Mrs. Middleton has just closed an artistically successful engagement with the co. at the Hollow Home, Dayton.

VINDLAY.

The entertainment given by the Busy Bees, the California Georgia Minstrels, 10th, failed to fill a long fair room, and was also disastrous financially. Nothing daunted, however, Colonel Rogers will essay another "one night" Sept. 2, for which occasion he has secured Prof. E. Bowen's party—the Byron Sisters, Sam Lucas, William F. King and a host of colored competitors.

Prof. Bowen Lyons, leading lady with Harry Thompson's Mastodons co., is now playing a most successful Summer season with her own co. in Southern Ohio and Northern Kentucky, and is winning golden opinions from both press and public wherever she appears.

YOUNGSTOWN.

Opera House (J. W. McKeever, manager): The opening shows are broken by the clashing of attractions on the occasion of each. The co-operative scheme seems to exist in spots. The Typical Mexican Orchestra, a band of twenty strolling players, whose dollar admission fancy played house with one performance and gulped them high faster cleaning out. Only people in the crowding, consumer, doubtful strain of the Queen's, Saturday, that stands upon your nose and the pocket of your. Florence Forbes, a vocalist, gave us the popular laughing song in great good taste and with a sweet voice.

Haney: The dance is in the midst of its Summer decline, and the Millionaire have been given over to open air, picnic, excursion ads and country fairs. At the latter, by way of variety, a public marriage is occasionally in order, to succeed as well as big a crowd as the Wild West Show of last year.—Helene Livingston, of this city, stops at the Brunswick Festival next month. She will be joined this fall by her sister Carrie, of this city, who also received much applause for the lighter roles.

## PENNSYLVANIA.

NEW CASTLE.

Park Opera House (E. M. Richardson, manager): The Mexican Typical Orchestra on May, thirty-five and twenty-five cents drew a good house each and gave an excellent entertainment. Hungarian Gypsy Orchestra, Sept. 6. Barry and Fay, 13th; John T. Raymond, 17th.

Miss Marie Adair Lathrop, wife of W. F. Lathrop, manager Opera House, leaves on 2d for Syracuse, N. Y., where the season at the Grand Opera House.

TITUSVILLE.

Kinney Opera House (Kinney and Lohr, proprietors): The Mexican Typical Orchestra 18th, to a well-filled house.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Our season opened with the Mexican Typical Orchestra. Good performance, but inferior accommodations to standing-room only. Many citizens have been made during the Summer, and may now have a good chair-seat and convenient temple of amusement. The dates secured on the road are booked for the season, including Rice, Lewis, John T. Raymond, Frederick Warde, Keene, Emma Abbott and McCaull Opera co., etc. Evans and Hoey in A Parlor Match, 28th.

OIL CITY.

Opera House (Keane and Rogers, managers): Season opened 24th with the Mexican Typical Orchestra. Full house and fine entertainment. Two Johns, 24th.

Academy: Charles Lee's panorama views showed from each to each, drawing good crowds and giving satisfaction. Commences, Sept. 29.

ALLENTOWN.

Music Hall (S. C. Auchbach, manager): Notwithstanding the extreme heat, a good sized audience attended the opening of the season, McNish, Johnson and Slavin's Minstrels did the opening exercises, and if laughter and success are a criterion, the audience was well pleased. The jokes and songs were new and fresh. Numerous absences of chestnuts and hobnuts. This is saying a good deal for a minstrel performance. As a whole the entertainment was one of merit.

ERIE.

Opera House (John P. Hill, manager): Mestayer's Mr. Us & Co. is announced to open our regular season on Sept. 6. Barry and Fay also bill themselves to be with us soon.

Manager John P. Hill, the present manager of the Opera House, has been working hard since securing the lease and possesses a fine list of attractions.

BETHLEHEM.

Lehigh Theatre (L. F. Wallace, manager): The theatrical season was opened in style by the appearance of Gorman's Fun in a Grocery co., which gives a very good rendition of Funk's Bad Boy. Fair business and appreciative audience.

Tom Barry Dutton, of Pittsburg, joined Guinness' co., here 21st. J. R. Rice, formerly of Rice and Campbell's Rainbow Parade co., is in advance agent.

Agent Fullman's Circus is monopolizing the boards for a performance on the 28th.

ALLENTOWN.

Music Hall (S. C. Auchbach, manager): An Adamless Eden was presented by Lilly Clay's Burlesque co., 18th to a fair-sized audience composed entirely of the male sex. Of the performance little can be said. The ladies can fair in face and well formed, and the elegant costumes gave them a very attractive appearance. Barry and Fay, 24th; Lottie Tyrone, Sept. 2.

HONESDALE.

It affords me pleasure to announce that the dramatic season opened here on the 23d with the Bertram-Williard Comedy-Specialties Theatre co. Since their arrival they have made lots of friends by their kind and agreeable manners. Their band and orchestra are a success. The former parades the streets daily at twelve o'clock, and in its new military uniforms make a fine appearance. They received a vote of thanks from the citizens for offering their services to the firemen, who paraded on Tuesday.

## RHODE ISLAND.

PROVIDENCE.

Dime Social Garden (W. E. White, manager): Saturday night the Redmund-Barry comb. closed a successful engagement at this theatre with the comedy entitled A Cure for the Blues. This week Harry Clarke in the laughable musical comedy, Chestnuts.

Providence Opera House (Robert Morrow, manager): On Monday evening, Sept. 6, the regular season will open with Frederick Warde and a strong co. Mr. Morrow has succeeded in booking full time with the best attractions to be had. A great many of the popular ones always welcome here are on the list.

Theatre Comique: This cosy place of amusement has been completely renovated and decorated and presents a fine appearance. The new stock co. secured is one of the best, and is composed of the following first-class artists: Harry Beckwith, William J. Prendergast, Jennie Melville, Nellie Brimmer, Cecil Eichle, Celia Lindsay, Minnie Rivard, Josie Stuart, Hattie Disbrow, Annie Montgomery, Belle Waters, Mamie Schilling and Belle Montague.

## TENNESSEE.

NASHVILLE.

Grand Opera Amusement Hall: Despite the intensely hot weather, large and fashionable audiences attest the appreciation of our amusement public toward the efforts of this resort in securing such artists as Schlachter and Herman Bellstedt, the Bellstedt Sisters, Ida Siebert, Kitty Cheatham and Wallace Bruce, lately returned from California. It is to be hoped the management will continue to furnish such entertainments, supported by our local talent—at least one regular theatrical season opens.

Grand Opera House (W. J. Johnson, manager): Will open in September, under new management et. The scenery, stage settings, in fact everything connected therewith, is being overhauled and fre'vened up, making it one of the cutest theatres in the South.

COLUMBIA.

The Grand Opera House here has changed management. Ed F. Headley, the young scenic artist, has leased it for this season, and has booked some splendid companies. His list so far includes Lizzie Evans, Michael Strogoff, Hungarian Gypsy Band, Robert L. Downing, Florence Bindley, Two Johns, R. S. Mansell, Charles Pope, Normans Opera co., Roland Reed, Frederick Warde, James O'Neill, Henry Chanfrau, T. J. Farron, McNish, Johnson and Slavin's Minstrels, Lillie Rhea and Annie Pixley. Columbia is on a boom and this will be the most profitable season ever known here. Our season reopens on Sept. 16 with Lizzie Evans.

## TEXAS.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): McIntyre and Heath's Minstrels open our season Sept. 30; to be followed by Shipped by the Light of the Moon Oct. 11; Dick Gorman's Dramatic co. 13th; LeClaire and Russell's Practical Joke co. 17th; Aunt Bridget comb. 19th; Wilson and Rankin 20th and 21st; Devil's Auction co. and; Beird's Minstrels, 25th.

Resignation: Mrs. Benton has resigned from the management of the Opera House, and with her husband Charles B., of George Mills fame, has departed for San Francisco, where they will attempt another struggle for mastery with the fickle dame, Fortune. The new manager, George Dashwood, is an old resident of Fort Worth and will make a good manager as he is enterprising and energetic. He is now in New York booking attractions to fill up the season.

## VIRGINIA.

NORFOLK.

Opera House (Barton and Logue, lessees): The season opened on 16th with Abern's Opera co. in The Mikado, followed during the week by The Mascotte and The Chimes of Normandy. The liberal patronage has induced its manager to continue during this week, presenting Pinafore, Olivette, Mascotte and Chimes. The co., although small, contains artists of merit, the more prominent of whom are Lizzie German and Messrs. Henry Molton and Thomas Martin. Miss Duddie Maguire and Arthur Milton may also be included. Manager Frank, of the Bessie Gray Female Mikado co., is in the city and has booked his co. for a week's engagement, beginning the 30th. The co. is said to number thirty-six young ladies. The prima donna, Bessie Gray, is a special favorite with Norfolk audiences, and shekels will doubtless flow freely into the box-office.

Academy of Music (Joseph K. Brenaburger, lessee): Wilson and Rankin's Minstrels appear 23th for one night only. The regular season opens on Sept. 13, but I have been unable to ascertain what will be the attraction.

Items: Herman Pelot leaves this city to-day to accept the position of musical director of one of McCaull's cos.—Louis Monico to-day severed his connection with Manager Abern's co. to accept an engagement in one of John Stetson's cos.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Wilson and Rankin's Minstrels 28th. My Aunt Bridget, Sept. 2, to be followed by Across the Sahara and Keep it Dark.

Mozart Hall (Joseph Straubarger, lessee: Dan Kelly in The Shadow Detective will open the season Sept. 7.

The theatre will appear in an unusually brilliant dress of new paper and paint. Mrs. Powell always endeavors to keep her house attractive in every particular, always having an eye to the comfort and convenience of her patrons. From bookings already made it is safe to say that the season of 1886-87 will be equal to any of the past, if not excel.

Richmond Lodge, No. 43, B. P. O. E., will "excurt" to Norfolk on the 28th.

John B. Doris' Circus is billed for Sept. 11.

## WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Will open 27th with the Hungarian Gypsy Band, and then close until State Fair week. During the Summer Manager Foose has had the house thoroughly cleaned and repainted, and has booked a great many good attractions.

Grand Opera House (O. C. Gaither, manager): This is the rechristened People's Theatre. It has been renovated and furnished with new chairs of the latest pattern. The stage and floor have been changed in such a manner that the audiences will be enabled to see the performances to much better advantage. Manager Gaither has also booked many good attractions and his time for next season is nearly all filled.

## CANADA.

TORONTO.

During the Summer months attractions have been few and far between. We have had opera and variety performances at the Island Theatre which have been liberally patronized. At the Horticultural Pavilion the Templeton Opera co. have played two engagements, producing The Mikado on each occasion. The audiences were very good. From an artistic point of view the performances were not nearly so good as the productions at the Grand last season.

The regular season opens on the 30th, and the old reliable Grand Opera House will have a rival in the field, bidding for the patronage of our citizens. The newcomer is the Toronto Opera House, which will be controlled by C. A. Shaw, of Detroit, who will be lessee and manager. From this gentleman's experience and connection it is almost a certainty that the attractions presented will be first class. The new theatre is situated on Adelaide street, immediately West of the Grand. It is the old Grand Central Roller Skating Rink, enlarged, improved and entirely transformed. When completed it will be one of the coziest little opera houses in America. All the latest improvements in theatrical architecture are being utilized in the construction of the house. The seating capacity is 1,800. The balcony and gallery only occupy the width of the house. The arrangement of the seating accomodation will be a novelty in Toronto. There will be only two private boxes. All the seats will have an unobstructed view of the stage. The interior decorations will be very elaborate, terra-cotta, blue and old gold will be the prevailing colors. The house is announced to open on the 30th, with McCaull's Comic Opera co. in The Crowing Hen.

The Grand Opera House will, as heretofore, be under the management of O. B. Sheppard, who has so ably filled the position for the past four or five years, with great credit to himself and the house.

During the vacation the house has been undergoing greater and more expensive alterations and improvements than in any former season. The entrances to the theatre have been greatly improved. The wooden panels of every street door and the interior of the house have been taken out and decorated. French plate-glass substituted. The walls of the entrance and foyer will be covered with a rich wall paper. Quite a number of fine works of art will decorate the walls. New chandeliers will adorn the vestibule and foyer. In the interior the house is being thoroughly renovated in the way of new carpets for the aisles and upholstering of the seats. The house has been newly painted throughout. Quite a few new sets of scenery will be shown, which special artists have been engaged on during the vacation. A new hard-wood floor has been put down on the stage, and the dressing-rooms have all been newly painted and refurnished.

Manager Sheppard has an excellent lot of attractions booked, and the indications are that this will be the most successful season the Grand has had. The opening attraction will be the Florences in their new play, The Flirt. They open 30th and remain a week.

HALIFAX.

M. A. Kennedy and his co. did a fair business in The Private Secretary and The Rajah week of 6th. He talks of visiting us next June with Jim the Penman and other Madison Square successes.

Wilbur's Summer Opera co. opened 16th in The Mascotte which was made ridiculously funny by Lorenzo and Rocco who introduced plenty of local hits. The Three Black Cloaks was given 17th with much success, and 19th The Mikado was produced with permission of Stetson. Giroflé-Girofla concluded the engagement. None of the principals are great singers though some have fair voices. Miss Diard has a sweet voice which she uses to advantage, and Julie Christine gains liberal praise in her effects. Dora Grant made the most of the small parts allotted to her. W. H. Kehoe is a clever comedian and makes his parts very amusing, his facial expression being something immense. G. W. Kerr is also quite a comedian, while W. H. Tye-Denich, E. P. Stanley and Horace James are the other principals. The great feature of the co. is the handsome costumes and the chorus, which, besides containing many pretty faces, is well trained. The co. will rest this week opening at Bangor 30th (Fair week) and on the following week the regular principals of the co. take the place of those now under engagement. Susie Kirwin, J. E. Conly and E. L. Chapman will again be members and Max Figman is also engaged. Mr. Wilbur says his co. will number forty-four people and will have an extensive company, but will perform only at theatres where the admission is ten, twenty and thirty cents, giving two performances daily. He says he is booked for forty weeks.

Manager Clarke still continues to boom Rhea. She will do a large business.

E. A. McDowell with a co. is to appear here next month in The Geneva Cross, Passing Regiment and other plays.

The Lyceum still remains closed.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and notifying the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Allegro-Morrison Co.: Providence, Sept. 23, 24, 25; Jersey City, 16, 17, 18; Brooklyn, E. D., 20, week; Baltimore, 27, week; Washington, Oct. 4, week.

Ada Grant: Baltimore, August 30, week; Philadelphia, Sept. 6, week.

Arthur Rehan's Co.: Poughkeepsie, N. Y., Sept. 3; Toronto, 6, week.

Aimee: Brooklyn, E. D., Sept. 6, week; N. Y. City, 27, two weeks.

Annie Pixley: Boston, Sept. 20, week.

Agnes Wallace and Sam B. Vella: Butler, Pa., Sept. 13.

A Stranger Marriage Co.: Syracuse, 30; Gouverneur, Sept. 1 to 4; Canton, 6; Ogdensburg, 7, 8, 9; Clayton, 10, 11; Waterloo, 13, 14, 15.

Atkinson-Cook Co.: Dover, N. H., 30, week.

Aaron Woodhull: Baltimore, 23, week; Philadelphia, 30, week; Washington, Sept. 6, week; Brooklyn, 13, week.

Alone in London Co.: Cleveland, 30, week; Saginaw, Mich., Sept. 6, 7; Jackson, 8; Grand Rapids, 9, 10; Kalamazoo, 11; Chicago, 13, week.

Bertha Welby: N. Y. City, Sept. 27, week; Philadelphia Oct. 4, week.

Boarding-House Co.: Providence, Sept. 6, week.

Bound to Succeed Co.: Pittsburg, August 30, week; Salem, O., Sept. 8.

Blackmail Co.: N. Y. City, Sept. 13, week.

Barry and Fay: Allentown, Pa., 30; Wilkesbarre, 31; Scranton, Sept. 1; Binghamton, N. Y., 2; Elmira, 3; Williamsport, Pa., 4; Erie, 6, 7.

Bunch of Keys Co.: Chicago, Sept. 6, week.

Bush Oaks Co.: Muskegon, Mich., Sept. 6, 7.

Bandit King Co.: Easton, Pa., Sept. 2.

Black Crook (Moulton and Baker's): Portsmouth, N. H., Sept. 9, 10, 11.

Boy Tramp Co.: Newark, N. J., 23, week.

C. A. Gardner (Karl): Cincinnati, Sept. 6, week.

Charles Pope: St. Louis, Sept. 20, week.

C. Erin Verner: Halifax, N. S., Sept. 6.

Clara Morris: Boston, Sept. 13, two weeks.

Condemned to Death: Boston, 23, week.

Crossen's Banker's Daughter Co.: Pawtucket, R. I., Sept. 1; Worcester, Mass., 6, 7; Fall River, 13.

Carrie Swain: Sacramento, Sept. 6, week.

Clio: Brooklyn, Sept. 6, week; Boston, 20, week.

Cora Van Tassell Salamanca, N. Y., 26, 27, 28; Jamestown, 30, week; Mansfield, O., Sept. 6, week; Piqua, 13, 14.

Constance Stanley: Chicago, Sept. 2.

Cosmopolitan Theatre Co.: Carbondale, Pa., 26, 27, 28; Plymouth, 30, 31, Sept. 1; Bloomsburg, 2, 3, 4; White Haven, 6, 7, 8; Reading, 9, 10, 11.

Compton Comedy Co.: Circleville, O., Sept. 20, week.

C. H. Clark's Co.: New Bedford, Mass., 30; Middleboro, 31; Marlboro, Sept. 1; Maynard, 2; Stoughton, 3; Fall River, 4; Gloucester, 6; Ipswich, 7; Marblehead, 8; Merrimac, 9; Peabody, 10; Haverhill, 11.

Dalys' Vacation Co.: Taunton, Mass., 26; Plymouth, 27; Lynn, 28; Gloucester, 30.

Devil's Auction: Cedar Rapids, Ia., 28; Omaha, 30 to Sept. 3; Sedalia, Mo., 15, 16.

Denman Thompson Co.: Rutland, Vt., 26; Burlington, 27, 28; St. Albans, 30; St. Johnsbury, 31; Montpelier, Sept. 1; Laconia, N. H., 2; Concord, 3, 4; Bangor, Me., 6, 7; Belfast, 8; Rockland, 9; Portland, 10, 11; Lewiston, 13, 14, 15; Manchester, N. H., 16, 17; Northampton, Mass., 18.

Dan Sully's Corner Grocery Co.: N. Y. City, 23, two weeks.

Daniel Bandmann: Allentown, Pa., Sept 27.

Edwin Browne: Rochester, 23, week; N. Y. City, 30, week; Harrisburg, Pa., Sept. 6, week; Springfield, Mass., 20, week.

Edwin F. Mayo: Indianapolis, 23, week; Louisville, 30, week.

Edith Sinclair Co.: Philadelphia, Sept. 6, week; Pittsburg, Sept. 13, week; Cleveland, 20, week.

Edwin Booth: Detroit, Sept. 13, 14, 15; Grand Rapids, 20.

Ethel Tucker: Cincinnati, 23, week; Baltimore, 30, week; Springfield, Mass., Sept. 13, week.

E. K. Collier: N. Y. City, August 30, week; Brooklyn, E. D., Sept. 6, week; Trenton, N. J., 13, 14.

Evans and Hoey: Meadville, Pa., 28; Chicago, 28; week; St. Joseph, Mo., Sept. 6, 7; Topeka, Kas., 8; Kansas City, 9, 10, 11; St. Louis, 13, week; Louisville, 20, week; Cincinnati, 27, week.

Evangeline Co.: St. Paul, 23, weeks; Milwaukee, 30, week; Detroit, Sept. 6, week.

Edwin Arden: Philadelphia, Sept. 13, week.

Edwin Stuart Co.: Freeport, Ill., 23, week.

Ezra Kendall: Columbia, Pa., 31; Pottsville, Sept. 1; Wilkesbarre, 2; York, 3; Harrisburg, 4; Pittsburg, 6, week; Philadelphia, 13, week; Baltimore, 20, week.

Edward Wodiska: Michigan City, Ind., 26, 27.

Eunice Goodrich: Nevada, Mo., Sept. 20, week.

E. T. Stetson: Cincinnati, 30, week; St. Louis, Sept. 6, week; Chicago, 13, week; Milwaukee, 20, week.

Fun on the Bristol: Canandaigua, N. Y., Sept. 7; Hornellsville, 10.

Felix Vincent Comedy Co.: Ottawa, Ill., 23, week.

Frank Mayo: Wilkesbarre, Pa., 26; Williamsport, 27; Elmira, 28; Buffalo, 30, week; Chicago, Sept. 6, two weeks; Pittsburg, 20, week.

Fred. Warde: Bridgeport, Ct., 28; N. Y. City, 30, week; Providence, Sept. 6, week.

Florences (Mr. and Mrs. W. J.): Toronto, August 30, week.

Fred. Bryton: Brooklyn, 23, two weeks; Trenton, Sept. 6.

Fisher-Wills Co.: Montreal, 23, week.

Fielding Comedy Co.: Sioux City, Ia., 23, week.

Frank E. Aiken: Chicago, 30, two weeks; St. Louis, Sept. 20, week.

Flo Crowell: Hoosac Falls, N. Y., 26, 27, 28; Holyoke, Mass., 30, week; Lowell, Sept. 6, week; Chelsea, 13, week; Pittsfield, 20, week; Portsmouth, N. H., 27, week.

Fantasma: Montreal, Sept. 13.

Genevieve Ward: N. Y. City, Sept. 27, two weeks.

Gus Williams: Columbus, O., 30, week; London, Ont., Sept. 13.

Grace Hawthorne: Boston, Sept 20, week.

George H. Adams: N. Y. City, Sept. 6, week.

Gilbert Comedy Co.: Henderson, Ky., 23, week; Paducah, 30, week; Richmond, Ind., Sept. 6, week.

Gold King Co.: Detroit, 30, week.

Henry E. Dixey: N. City, Sept. 20, two weeks.

Helene Adell: Springfield, Mass., Sept. 27, week.

Harold Forsberg: Cleveland, Sept. 13, week; Chicago, 20 week.

Hardie-Von Leer Co.: Brooklyn, E. D., Sept. 13, week.

Held by the Enemy Co.: N. Y. City, August 16, four weeks.

Henry Chanfrau: Boston, Sept. 6.

Harbor Lights Co.: Boston, August 30, two weeks.

Herbie's Minute Men: N. Y. City, Sept. 6, week; Boston, 13, week; N. Y City, 20, week.

Harry Webber: Henderson, Ky., 23, week; Lexington, 30, week; Paris, Sept. 7, 8, 9, 10.

Horace Lewis' Co.: Syracuse, 23, week; Rochester, 30, week.

Henry Walton: Auburn, N. Y., 26; Canandaigua, 27; Cincinnati, 30, week.

Harry Lacy: Troy, N. Y., 23, week.

Harry C. Clarke: Providence, 23, week.

Ivy Leaf Co.: Toledo, O., Sept. 6.

Ida Lewis: Pottsville, Pa., Sept. 13.

J. H. Polk: Wheeling, W. Va., Sept. 6.

Joseph Jefferson: Denver, 30, week; Kansas City Sept. 6.

Jefferys Lewis: Sacramento, Cal., Sept. 6, week.

John T. Raymond: Syracuse, N. Y., Sept. 1, 2; Hornellsville, 7, 8; Newcastle, Pa., 27.

James O'Neill: New Haven, Sept. 6; Worcester, Mass., 9, 10, 11; Boston, 13, two weeks.

James Owen O'Connor: Susquehanna, Pa., Sept. 6; Corning, N. Y., 8, 9; Bath, 10, 11; Wellsville, 13, 14.

Joseph Murphy: N. Y. City, Sept. 6, two weeks.

J. W. Jennings: Philadelphia, Sept. 20, week.

James Coombs: Pottsville, Pa., Sept. 6; Williamsport, 10; Lock Haven, 13; Canandaigua, 16; Butler, Pa., 23.

Jennie Lee: Amsterdam, N. Y., 26; Utica, 27; Auburn, 28; Cleveland, 30, week.

Jennie Wallace: Richmond, Va., Sept. 6, week; Huntington, Ind., 13, week.

John Dillon: Rockford, Ill., 30, week; Decorah, Ia., Sept. 9, 10, 11.

J. J. Dowling: Hornellsville, N. Y., 30; Brooklyn, E. D., Sept. 6, week.

Julian Comedy Co.: Lebanon, N. H., 23, week; Montpelier, Vt., 30, week.

Kiralfys' Around the World Co.: N. Y. City, August 23, four weeks.

Katie Putnam: Davenport, Ia., 26; Moline, 28; Cedar Rapids, 30; Oskaloosa, 31, Sept. 1, 2; Des Moines, 6, 7, 8, Fremont, Neb., 9; Lincoln, 10 to 17.

Kate Claxton: Lynn, Mass., 27; Augusta, Me., Sept. 2; Worcester, Mass., 3, 4.

Kiralfys' Enchantment Co.: Chicago, August 30, two weeks.

Kate Castleton: Chicago, Sept. 20, week.

Kittie Rhoades: Wheeling, W. Va., Sept. 6, week.

Kendall Comedy Co.: Charleston, Ill., Sept. 6, week; Shelbyville, 13, week; Lasalle, 20, week.

Kindergarden Co.: Long Branch, N. J., 30; Elizabeth, 31; Sept. 1; Asbury Park, 1; Red Bank, 3; Perth Amboy, 4; Newburg N. Y., 8, 9.

Lotta: Oshkosh, 28; St. Paul, 30, week; Minneapolis, Sept. 6, week; Chicago, 13, week.

Lights o' London Co.: Brooklyn, Sept. 6, week; Chicago, 13, week; Milwaukee, 20, week; Chicago, 27, week.

Louise Litta: Tarrytown, 30.

Leonzo Brothers: Washington, 30, week; Norfolk, Va., Sept. 6, week; Baltimore, 13, week; Philadelphia, 20, week; Lancaster, Pa., 27, week.

Lillian Olcott: N. Y. City, Sept. 13.

Lillian Lewis Boston, 30, week.

Lawrence Barrett: N. Y. City, August 30, four weeks.

Laura Dainty: Keokuk, Ia., 28.

Louise Rial: Binghamton, N. Y., Sept. 20; Elmira, 21; Honesdale, 22; Bradford, Pa., 23; Warren, 24; Olean, N. Y., 25.

Lizzie Evans: Boston, 16, two weeks; Columbus, 27, 30, week (Fair); Circleville, O., Sept. 6; Columbia, Tenn., 16; New Orleans, 20, week.

Louis James: Chicago, 23, week; Milwaukee, Sept. 6, week; Ottawa, Sept. 6; Brockville, 7; Kingston, 8; Belleville, 9; St Catherines, 20.

Little Nugget Co.: Chicago, Sept. 6, two weeks.

Leclair and Russell: Cumberland, Md., Sept. 7.

Lillie Hinton: Lancaster, Pa., Sept. 13, week; Carlisle, 20, week; Allentown, 27, week; Reading, Oct. 4, week.

Lottie Church: Hoboken, N. J., 23, week; New Britain, Ct., Sept. 6, week.

Mme. Janauschek: Philadelphia, Sept. 20.

Mrs. Langtry: N. Y. City, Oct. 4, four weeks.

Mrs. Chanfrau: Philadelphia, Sept. 13, week; N. Y. City, 20, two weeks.

Mestayer's Mr. Us & Co.: Erie, Pa., Sept. 6.

Mr. and Mrs. George S. Knight: Boston, Sept. 6, week.

May Blossom Co. (Benj. Magisley): Rochester, 23, week; Montreal, Sept. week.

May Fortescue: N. Y. City, Oct. 28.

Madison Square Theatre Co. (Palmer's): San Francisco, 2, four weeks; Sacramento, 30, week; Denver, Sept. 20, week; Kansas City, 27, 28, 29.

Margaret Mather: San Francisco, 2, four weeks; Denver, Sept. 13, week.

Michael Strogoff Co.: Chicago, August 30, week.

Modjeska: Pueblo, Col., 26, 27; Colorado Springs, 28.

Muggs' Landing Co.: Hartford, Ct., Sept. 6.

Milton Nobles: Cincinnati, 23, week; St. Louis, 30, week; Chicago, Sept. 6, week.

Mrs. D. P. Bowers: Pittsburg, Sept. 6, week.

McKee Rankin: Denver, 23, week.

Maude Banks: Dover, N. H., 30.

Mortimer Mulkey's Co.: Reading, Pa., 25 to 28; Ironton, 30, 31, Sept. 1; Portsmouth, 2, 3, 4; Cincinnati, 6, week.

Main Line Co.: N. Y. City, Sept. 13.

Melville Sisters: Hamilton, O., 23 week; Piqua, 30, week.

Murray and Murphy: Boston, 30, week; Chelsea, Sept. 6.

Mr and Mrs. George S. Knight: Danbury, Ct., 28; Boston, Sept. 6, two weeks.

Messenger from Jarvis Section Co.: Boston, 30, week.

Mattie Goodrich: Baltimore, 30, week.

Moore-Vivian Co.: Harrisburg, Pa., 28.

Maude Atkinson: Warsaw, Ill., 23, week: Lincoln, 30, week.

Monroe and Rice's Co.: Chambersburg, Pa., 29.

Myrtle Ferns Co.: Kankakee, Ill., 27, 28.

Mabel Stanton Co.: Syracuse, August 30, week.

M. S. Wood: Brooklyn, 30, week; Washington, Sept. 6, week; Baltimore, 13, week; Pittsburg, 20, week; Cincinnati, 27, week; Louisville, Oct 4, week.

Night Owl Co.: Buffalo, Sept. 6, week.

Newton Beers: Boston, Sept. 6, week; N. Y. City, 20 week.

Neil Burgess: Philadelphia, Sept. 20, week.

Oliver Byron Co.: Philadelphia, 30, week; Baltimore Sept. 6, week; Washington, 13, week; Providence, 20, week.

Oliver Byron: Long Branch, Sept. 30.

Osmond Tearle: San Francisco, Oct. 11.

People's Theatre Co. (Hill's): New Milford, Ct., 23, week.

Private Secretary Co.: Minneapolis, 30, week.

P. F. Baker: Ottawa, Can., 31.

Patti Rosa: Chicago, 30, two weeks; Cincinnati, 23, week; Cedar Rapids, Ia., Sept. 7; Omaha, Neb., 13.

Plasar Co.: Rochester, N. Y., 23, week; Cortland, 31.

Pauline Markham: Boston, 30, week.

Prisoner For Life Co.: N. Y. City, 30, week.

Passion's Slave Co. (Winnett's): Bridgeport, Ct., Sept. 16, 17, 18; Hartford, 20, 21, 22; Middletown, 23; Birmingham, 24; Ansonia, 25; Brooklyn, 27, week; New Haven, Oct. 4, week.

Rag Baby Co.: N. Y. City, Sept. 6.

R. L. Downing: Chicago, 16, two weeks; Rochester, 30; Boston, Sept. 6, week.

Rosa Coghlan: Yonkers, N. Y., Sept. 27, 28.

R. B. Mantell: Boston, Sept. 20, week; Philadelphia, 27, week.

Robson and Crane: Brooklyn, Sept. 20, week.

Ranch 10 Co.: Philadelphia, 23, week.

Redmund-Barry Co.: Chicago, Sept. 6, week.

Richard Mansfield: Boston, August 30, two weeks; Philadelphia, Sept. 13.

Roland Reed: Boston, 16, two weeks; Brockton, Mass., 30; New Bedford, 31; Fall River, Sept. 1; Newport, 2; Taunton, 3; Haverhill, 4; Portland, Me., 6, 7; Biddeford, 8; Gloucester, Mass., 9; Manchester, N. H., 10; Lowell, Mass., 11; Milford, 12; Salem, 14; Portsmouth, N. H., 15; Lewistown, Me., 17, 18, 19.

Romany Rye Co.: Ogdensburg, N. Y., 30; Canandaigua, Sept. 13.

Richardson-Arnold Co.: Chetopa, Kas., 23, week.

Sidonia Co.: Erie, Pa., Sept. 20, 21.

Shadow Detective: Richmond, Va., Sept. 6, week.

Shipped by the Light of the Moon: Appleton, Wis., 26; Green Bay, 27; Neenah, 28; Wausau, 30; Ashland, 31; Duluth, Minn., Sept. 1; Stillwater, 2; Chippewa Falls, Wis., 3; Eau Claire, 4.

Silver Spur Co.: Louisville, 23, week; Cincinnati, 30, week.

Stone-Braden Co.: Albany, 23, week; Troy, 30, week.

Sol Smith Russell: St. Paul, 26, 27, 28; Fremont, Neb., Sept. 1; Omaha, 3, 4; Des Moines, 9, 10, 11.

Strangers of Paris Co.: Newark, Sept. 6, week.

Salsbury's Troubadours: Worcester, Mass., Sept. 9; Detroit, 16, 17, 18.

Shadows of a Great City: N. Y. City, Sept. 20, week.

Silver King Co.: Hoboken, Sept. 13, week.

Strategists' Co.: Brooklyn, E. D., Sept. 13, week.

Stella Rees: Springfield, Mass., Sept. 6, week.

Stuart Dramatic Co.: Freeport, Ill., 23, two weeks.

Switzer Comedy Co.: Oshkosh, Ia., 23, week.

Stevens Dramatic Co.: Joliet, Ill., 16, three weeks; La Porte, Ind., Sept. 6, week; Elgin, Ill., 13, week; Sycamore, 20, week.

Tin Soldier Co.: Chicago, 23, two weeks; St. Louis, Sept. 6; week; San Francisco, 27.

Thompson (G. W. and W. J.): Detroit, 23, week.

Taken From Life Co.: Philadelphia, 23, week.

T. J. Farron: St. Louis, August 30, week; Joliet, Ill., Sept. 8; Muskegon, Mich., 23.

Two Johns Co.: Pittsville, Pa., 26; Oil City, 27, Akron, O., 28; Aurora, Ill., 30; Sterling, 31; Maquoketa, Ia., Sept. 1; Clinton, 2; Cedar Rapids, 3; Marshalltown, 4; Des Moines, 6, week; Oskaloosa, 13; Ottumwa, 14; Creston, 15; Omaha, Neb., 16; Lincoln, 17, 18.

Tavernier Dramatic Co.: Bennington, Vt., Sept. 6, week.

Under the Gaslight Co.: Philadelphia, 30, week; Newark, N. J., Sept. 6, week; Cleveland, 13, week; Syracuse, 20, week.

Ullie Akerstrom: Norwalk, Ct., Sept. 6, week; New London, 13, week; Norwich, 20, week; Waterbury, 27, week.

Under the Lash Co.: Goldsboro, N. C., 28.

Viola Allen: Philadelphia, Sept 6, week; Washington, 13, week; Brooklyn, 20, week.

Wodiska Dramatic Co.: Michigan City, Ind., 23, week.

W. J. Scanlan: Worcester, Mass., Sept. 2.

Wages of Sin Co.: Montreal, Sept. 6.

Wilber Dramatic Co.: Davenport, Ia., 23, week.

Wilber Dramatic Co. No. 2: Decatur, Ill., 23, week; Keokuk, Ia., 30, week.

Youth Co.: N. Y. City, 23, week; Boston, 30, week.

Zozo Co.: Leavenworth, Kas., 26, 27, 28; St. Joseph, Mo., 30, week; Omaha, Sept. 6, 7, 8.

Zitka Co.: N. Y. City, 23, week; Jersey City, 30, week; Newark, Sept. 6, week; Baltimore, 13, week; Philadelphia, 20, week.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Washington, June 28—indefinite season.

Abbott Opera Co.: Norfolk, Va., 23, week.

Bennett-Moulton Opera Co.: Lynn, Mass., 30, week; Lawrence, Mass., Sept. 6, week.

Bennett-Moulton Opera Co. A.: Salem, Mass., 23, week; Waterbury, Ct., 30, week.

Corinne Merrimakers: New Haven, Sept. 20, week.

Camilla Urso: Marshalltown, Ia., Sept 9.

Chicago Opera Co.: Lawrence, Kas., 30; Leavenworth, 31, Sept. 1; Atchison, 2; Topeka, 3, 4.

Carleton Opera Co.: Detroit, August 30, week; Cleveland, Sept. 6, week.

Duff's Opera Co.: San Francisco, August 30, two weeks.

Erminie Opera Co.

## A Question of Emphasis.

The *Voice*, a monthly magazine published in the interest of elegant and elocutionists, in its July number asked: "Which are the two most emphatic words in the following sentence: *To use many circumstances ere you come to the matter is wearisome; to use none at all is blunt*"—BACON.

The question was answered in the number for this month by nine persons, presumably all, certainly some of them, persons of high culture. Yet, though all had ample time to consider the question carefully, no two of them agree; and, worse still, not one of them is right.

Here are the answers:

The "coming to the matter" is the point to be attained. This being understood (from the thought necessary to give to the sentence before attempting to express it vocally) needs the least emphasis.

The "coming" is to be accomplished by the "use of circumstances." There are two ways of using circumstances, each having a different result.

One way is "to use *many*."

The other, "to use *none at all*."

The result of the first is "*wearisome*."

The result of the other, "*blunt*."

Therefore, *many*, *wearisome*, *none at all*, *blunt*, have equal emphasis, forming the two pairs, or sets, which constitute the balanced sentence.

"Circumstances" has secondary emphasis, belonging equally to both parts of the sentence.

C. B. L.

Brooklyn.

"To use *many circumstances* ere you come to the matter is *wearisome;* to use none at *all* is *blunt*."

Let the emphasis on "circumstances" be of only *medium* force. The other four are to be equally emphasized. JAMES WOODWORTH.

San Francisco.

I am of the opinion that the two most emphatic words are "many" and "all," providing there is a context to the sentence in which "circumstances" and "matter" have been spoken of previously, which seems to be the case. But if the sentence is to be taken alone, without any context, then "circumstances" and "matter" are the two most emphatic words. JAMES L. CARHART.

New York.

To me "are" is obviously the most emphatic word in the first part of the sentence. In the latter part, "at all" (*combien*).

I shall not make myself wearisome by using many circumstances before or after I come to the matter, but shall anxiously await the next issue; hoping, in it, to find more questions and the correct answer to this one. LIDKA L. STILLMAN.

Louisiana, Mo.

In answer to your question, I should say that the most emphatic words are "many" and "none."

New York. JAMES E. TAYLOR.

I would refer to a rule of Professor R. R. Raymond's, which is to be found in his most valuable treatise on inflection, "Melody in Speech." He suggests that as too many emphases are always weakening, in antithesis like the above there should be a concentration on the strongest, generally the latter term of the antithesis, as the greater includes the less and the latter presupposes the former.

In obedience to this principle, the phrase "none at all" (the emphasis culminating on "all") and the word "blunt" should have the strongest emphasis.

Outside of this, the word "matter" would be an important thought, unless it has already been used in the preceding sentence. MARY L. CRAIGEN.

Dublin, N. H.

"To use *many* circumstances ere you come to the matter is *wearisome;* to use *none* at all is *blunt*."

The sentence is stronger by leaving out "at all." It does not say "too" many and should not; "many" expresses it and so will "none" as its proper antithesis. "Wearisome" and "blunt" are the opposites.

GEORGE R. KRAMER.

Brooklyn.

"Wearisome" and "blunt" are the two most emphatic words.

Saratoga Springs. H. J. HORN.

The words "circumstances" and "blunt" should, I think, receive the strong emphasis.

MINNIE A. HEDDEN.

Brooklyn.

Who would have believed that any simple, clearly written prose sentence could have presented such difficulties? When we see the adepts differ so widely in their reading of a single sentence, can we wonder that there are so few good readers? That there is only one right way to emphasize the sentence and that all other ways are wrong ways, all will, doubtless, admit.

C. B. L. says that the "coming to the matter" is the point to be attained. Well, hardly! It's rather the *manner* of coming to the matter that we have to deal with. Nor, as C. B. L. says, is the "coming" to be brought about by the "use of circumstances," for we are told, indirectly, that the matter may be reached without using any circumstances at all. Further, C. B. L. says that there are two ways of using circumstances, and that one of these ways is "to use none at all." Rather queer way, that! Then C. B. L., lining and plummeting still further, arrives at the conclusion that no less than six words in the sentence should, in the utterance, have equal emphasis.

Not so! There are two words in the sentence that should be more strongly emphasized than the others, and two only. The line-and-plummet school is a very good school to dazzle the tyro with, but it's good for little else. If it were all it claims to be, it would only be necessary to know its rules and to apply them to be right every time. Gumption could be dispensed with entirely.

Madam Craigen tries another set of rules and arrives at only a little better result than C. B. L. arrives at with his. Her rules say that "blunt" is one of the two most emphatic words; but it isn't.

Mr. Taylor and Mr. Kramer say that "none" is one of the most emphatic words. Not so! If we had not the words "at all," it would be, but having the words "at all," which are used *solely for emphasis*, the "all" takes the emphasis that otherwise would go to "none." I fully agree with Mr. Kramer that the diction would be bettered by striking out "at all," but the words being present we are compelled not only to use them, but to use them as the writer intended they should be used.

Now, what lesson, what injunction would Bacon impress upon us with the sentence under consideration? Why, simply that we should preface whatever we may have to say, neither with too *much* preamble nor with too *little* preamble.

It is often a very good plan, when we are in doubt with regard to emphasis, to supply all the ellipses. Let us supply them in this case, and see what we shall have:

To use MANY circumstances ere you come to the matter, is *wearisome*; to use no circumstances at ALL, ere you come to the matter, is *blunt*.

Primary emphasis on "many" and "all;" secondary emphasis on "wearisome" and "blunt." ALFRED AYRES.

## The Irrepressible Janitor.

The janitor of a provincial playhouse is, perhaps, the father of the most numerous family as yet discovered. I know an obese janitor in a small town who always presents himself and family to the doorkeeper of any wayfaring company. *Deadheads!* Fourteen blushing daughters, whose ages range from sixteen to twenty-one. Fourteen lusty sons, whose ages also range from sixteen to twenty-one. Ten sisters of questionable ages. If it were not for the law he would present a plurality of wives. It is a hard dose for the affable doorkeeper to down, but he does. He spends the rest of the night entangling his brains over the alleged freak of nature, viz.: Twenty-eight children pressed into a domestic epoch of five years.

However, notwithstanding his *penchant* for producing untoward and divers members of a much pluralized family, when a show is in town the janitor is really a necessary evil. When the burnt-cork luminaries want water they ask the janitor to furnish it. He manages to find water and a pail; but in the history of moke business no pail of water ever went to the dressing-room with less than two large boys attached to it. Every trip that the pail made brought in a different pair of boys. Deadheads! The janitor always sweeps the hall floor during rehearsing hour. It takes a small army of ten boys, including a gray-haired veteran with a sprinkling-pot, to sweep the floor. Deadheads! The janitor never allows a stranger to monkey with the drop-curtain. He assumes the position of scene-shifter with grandiloquent *aplomb* and a red flannel shirt. During the history of the stage no provincial janitor has ever been known to raise or lower the drop curtain at the proper time. It is very discouraging for a Romeo to have the curtain rise and he standing with one leg dressed in mauve-colored tights and the other adorned with a mole, a scraped shin and goose-pimples. No blushing star likes to have the fatal drop-curtain lower like a pall of scathing mockery between her very very best stage business and an appreciative audience.

Yet, when we run afoul of the provincial janitor who divides his time between bark peeling and the magic precincts where the art histrionic is supposed to perch—we expect it. He is a man of large heart and an elongated capacity for borrowing tobacco. He is very sympathetic, too, and weeps with Eva and Madam Vine. But his especial glory is the burnt star at either end of the buovant cork crescent. Once a janitor crammed his Sunday pants into a broken pane to keep the December sleet from blowing against an august clog-dancer's cuticle. Perhaps some of the fraternity may know of a regular provincial janitor who fills the bill according to his position. I don't. H. S. K.

## Protection for Scenic Artists.

The appropriation of scenic ideas by artists from each other is, unfortunately, no less common than the republication of foreign books to the prejudice of the author. It is no new thing for a scenic artist to spend days, even weeks, over the designing and modelling of some scene on which he relies to make a reputation, and which, perhaps, scores a great success. The next he hears of it is that some wholly inferior artist, having just sufficient technical skill to copy it accurately, and perhaps to make some modifications in it, but who could not invent it for the whole island of Barataria, has not only copied it, but claimed the credit; has undersold it for half value, and last, not least, has added insult to injury by intimating pretty roundly that the original author is the original stealer. This is galling enough, but it sometimes happens that there are rival artists of equal ability who copy the scene, with some changes, perhaps some improvements, and then boldly, with a flourish of trumpets, take all the kudos to themselves, but who, while they rob the author of any fair chance of ever reproducing his own scene again, yet pay him the compliment (on the ground that imitation is the sincerest flattery) of copying the thing three times over, as in one recent instance in New York City.

It is true that there is no copyright in the resources of nature, and that it is open to all the world to produce the same landscape from nature or a scene from the same actual buildings; but there are undoubtedly arrangements upon the stage which amount to invention and originality, and these are entitled to copyright as much as if they were pictures upon a single canvas at the Academy exhibition. These should be protected, if the honor of an enlightened profession is not a sufficient safeguard. It was the custom of the late Julian Hicks to patent every scene of importance, and the example was frequently followed by Telbin and Beverley. We observe that Henry Hoyt has set the example here by registering the copyright of his pink ball-room scene in Erminie. If his example be followed by the majority of artists it will do away with a multitude of heart-burnings and annoyances, and even if it should lead occasionally to litigation among men who should be friends, it still will help to make the moral atmosphere purer and stimulate the power of invention among artists who are far too fond of copying.

Copying is at present easy and safe. Take away its safety and the shrewdly, slip shod absence of invention will be less often seen. The way to secure the copyright of a scene is to send the duplicate of the model with a specification in duplicate, or else a duplicate sketch and ground plan, with a duplicate specification, and a dollar fee, to the Librarian of the United States, Washington, D. C. It is wonderful that with the whole range of nature and of architectural construction before them, that so few scene-painters really strike out into anything like originality; but there are several causes leading up to it. In the first place, there are very few artists who are possessed of that brain development which enables them to create conceptions of original form and color, or whose experience and fertility of arrangement enables them to make groupings of subjects in such a meritorious way as to be entitled to some of the credit of originality. There are probably not thirty such men in all Europe and America. Such names as Telbin, Lavastre, Robecchi, Chaperon, Marston, Rube and Hoyt go far to exhaust the list. On the other hand, there are many hundreds of really able artists, familiar with scenic work, destitute of that living spark of invention, but who, when they see a successful stage setting, are able to appreciate its points, and who, from familiarity of details of ornament and other practical matters, are capable of transposing such a scene with a sufficient air of newness to justify a boast of original production.

For this class of men the temptation to vamp up a scene from odd bits culled from picture books and old illustrated papers, or else to do a bold "steal" from some greater master of the craft, is oftentimes too much, and they make an appropriation and hide themselves under some vague statements about "from sketches made on the spot." It is for the victims of this "mistaken identity of ideas" that we make the suggestion of copyrighting scenes pending the arrival of the millennium, when all men shall respect the rights of others. Till then the protection the law affords, may do much good.

Last Wednesday W. J. Scanlan gave an informal reception at the Hotel Dam. Quite a number of his friends, in and out of the twin professions, journalism and the drama, made calls. The reception lasted from 3 P. M. until midnight. There was a cold luncheon and the cellars of the Dam were taxed in supplying liquid refreshments. Mr. Scanlan descanted in raptures upon his visit to Ireland—his first—where he saw real, thrue-fur-shure peasantry dancing upon the green—a picture made familiar on this side by stage and story book. Mr. Scanlan said not a word about evictions or Orange riots, but avowed that, having seen the sunny side of Irish life, he was very proud of his descent.

The following is the complete cast of Josephine Sold by Her Sisters, to be produced at Wallack's Theatre next Monday night by the McCaull Opera company: Josephine, Louise Parker; Benjamin, Mathilde Cottrelly; Mother Jacob, Emily Soldene; Rebecca, Josie Knapp; Leah, Emma Miller; Rachel, Clara Allen; Hagar, Dolly Delroy; Simeonne, Grace Seavey; Sarah, Bessie Cleveland; Deborah, Annette Hall; Judith, Grace Filkins; Dinah, Edith Grovesnor; Esther, Edith Purari; Fatima, Zoe De Vielle; Zeleika, Agnes Bowen; Montosol, Eugene Oudin; Putiphar Bey, Herndon Morsell; Alfred Pasha, De Wolf Hopper; Mourzouf, Hamilton Adams; Postman, Charles H. Jones.

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What "Society" Says of the Wafers!

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## Telegraphic News.

Warranted by Wholesale.

[SPECIAL TO THE MIRROR.]

CINCINNATI, August 25.—The opening attractions at Heuck's, Robinson's and People's were all liberally patronized 22d, despite the warmth of the weather.

The Law and Order League are evidently in earnest in the matter of prosecuting the Sunday theatrical offenders, and have sworn out warrants for the arrest of Milton and Dillon Holden, of the Love and Law company, at Heuck's; Patti Rosa, Harry Warren, J. W. Mason, J. H. Humphrey and George Francourt, of the Patti Rosa combination; Annie Hindle and Sam Lang, of the specialty troupe at People's, and Ethel Tucker, Ralph Howard, John H. Tucker and Adolph Lemina, of the Ethel Tucker combination, at Robinson's Opera House. Managers Fennessy, Havlin and Osgood, of Heuck's, Havlin's and Robinson's, respectively, were arrested at same time on warrants sworn out before Squire Diehl, and charged with giving theatrical performances on Sunday. The cases against the performers were continued until August 30, while those of the managers were postponed until Sept. 2.

### Mayo's Opening.

[SPECIAL TO THE MIRROR.]

SCRANTON, Pa., August 24.—Mayo has opened his season with a boom. At Towanda Monday night every seat and the windows were filled. Tuesday night here the Academy of Music was overflowed by one of the most fashionable as well as one of the largest houses ever assembled in the building. Murdock was the attraction on both occasions.

### Manager White's Welcome.

[SPECIAL TO THE MIRROR.]

DETROIT, August 25.—Charles O. White, manager of the new Grand Opera House, and also of the Michigan Circuit, arrived in town Monday, and this evening was besieged by thousands of hands ready to shake off the New York dust. Post Mark Keiuts's band serenaded the veteran manager, and he hospitably responded. Mrs. White was unable to accompany her husband, as she is very ill in New York. Mr. White will remain till August 29, when he returns to New York for a few days.

### A Manager Arrested.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, August 25.—Harry C. McFarland, manager of the Zoo, was arrested last night for assault with intent to commit murder. He attacked Louis Linn, Jr., without provocation. So far as can be found, McFarland is jailed and bail refused. Both parties reticent.

Edwin Mayo has opened in Davy Crockett at the Museum to biggest business ever known there.

### Miscellaneous.

[SPECIAL TO THE MIRROR.]

MADISON, Ind., August 23.—Our season opened Saturday night with the Silver Spur company. Good house and good company. Blanche Vaughn is at the head of it.

ROCHESTER, August 24.—May Blossom opened to the Academy yesterday to a crowded house. The company is first-class in every respect. Ben Magnley as Uncle Bartlett and Marie Hamilton as May Blossom, are all that could be desired. Business promises large for the week. Edwin Browne's Fun and Physic is the attraction at the People's Theatre, and is doing fairly.

PROVIDENCE, August 25.—The Sans Souci Garden was well filled Monday night to see the first production of Chestnuts by Harry C. Clarke and company. The piece is bright and catchy, and the indications are that it will go. The Comique opened its doors Monday afternoon and evening before full houses. First-class vaudeville was given.

CHICAGO, August 23.—Splendid welcome here last night—a tremendous jam.

TONY PASTOR.

CHICAGO, August 24.—Louis James and Marie Wainwright inaugurated their starring season at McVicker's Theatre last night. The play was Virginius. Mr. James' rendition of the Roman father was received with great favor by a large audience. He was frequently called before the curtain. The Virginia of Miss Wainwright was a most charming characterization.

MORTIMER.

SALEM, Mass., August 24.—Opened our eighth season here last night. Turned hundreds away.

BENNETT AND MOULTON.

PROVIDENCE, August 25.—Harry C. Clarke opened Monday night in Chestnuts to the largest house of the season. Star and piece made an instantaneous hit. As Irving he rivalled Dixey. Floral emblems were numerous.

WILLIAM E. WHITE.

## Professional Doings.

—Frances Field is engaged for leading business with the Prisoner for Life company.

—The music for Lillian Olcott's Theodora is by Mascagni. Rehearsals are now in progress.

—Harry B. Bell and wife (Katie Gilbert) have been engaged for the Madison Square Theatre Stock company.

—A new variety and combination theatre is soon to be opened in Jersey City. A manager of several companies on the road is said to be the projector.

—Charlotte's company closed its season on Saturday last at Colorado Springs, Col. all the members returning to the city but Madame Rhea, who left for Leadville with her married son Frank.

—Carlos and Marie St. Aubyn arrived from England on Sunday. Mr. St. Aubyn at once signed with Harold Forsberg. Mrs. St. Aubyn is still disengaged.

—"Blarney," a sparkling and new topical song by Fred. Lyster, was introduced by Tony Hart on The Maid and the Moonshiner on Monday night, and made a hit.

—Joseph Morse, the veteran Cincinnati stage carpenter, dropped dead during the opening performance at Harlin's Theatre on August 21. He was sixty years old.

—Joseph Armand left the cast of The Maid and the Moonshiner at the Standard Theatre on Tuesday. His part of Capts'n Bryton Beach was taken by George Wilkinson.

—The manager of the Female Mikado company at Tony Pastor's last week took French leave, and the company finished the engagement on the commonwealth plan.

—Elsie Serrano is trying to find an opening for her play, A Shadow on the Hearth, in the Metropolis. The play has been produced with success in the English provinces.

—Berger and Price open the season of the Lee Avenue Academy of Music, Brooklyn, E. D., on August 30 with Frederic Bryton in Forgiven. Aimee follows on Sept. 6.

—Charles Marriott, last season with Boags' Silver King company, arrived from England last Saturday. He is re-engaged for The Silver King under Hedley and Harrison.

—Newton, Ia., now has a new Opera House, well stocked and neatly furnished and seating 900. Manager Arthur J. Wright would like to hear from good attractions. He shares only.

—A. E. Sumner has gotten up a Female Mikado company for a Mr. Bloodgood, who plays it at Paterson, N. J., this week. Maggie Deane is the Yum-Yum and Agnes Hallock the Katisha.

—Our correspondent at Kankakee, Ill., corrects a mistake made in THE MIRROR list of Fairs published last week. The fair of Kankakee County will be held in Kankakee City Sept. 21-24.

—George H. Wood, the well-known minstrel, departed on Monday for San Francisco, where he joins Billy Emerson. His engagement is for an indefinite period, but whenever it closes he will go to Australia.

—The Jersey City Academy of Music opens its season August 30 with Zuka. The house has been renovated and will present an improved appearance. Only slight changes have been made in the executive staff.

—Manager J. E. Fry, of Mozart Hall, Greenville, O., wants attractions for the season. His house is on the ground floor and seats 1,600. A commodious stage offers special facilities for the larger attractions.

—Rowland Buckstone arrived from abroad on Sunday, and was immediately engaged by Frank L. Goodwin for leading comedy roles in support of Clara Morris. The company is rehearsing at the Union Square Theatre.

—W. W. Fowler, of the Fowler-Warmington Skipped by the Light of the Moon company, writes that the season has opened prosperously. In its present state, as a sort of musical comedy, the shit goes better than ever.

—The Lillian Conway Opera Company has had such success at the Casino, Philadelphia, that arrangements are being made for a short road season with an extensive repertoire. Manager W. S. Moore desires open time in the months of October, November and December.

—Ullie Akerstrom will play many return dates in New England this season. The company is much strengthened over that of last season. Manager Frank Charvat says: "We will play at all sorts of prices—whatever happens to be the rule at the theatres we engage for." The company opens at Norwalk on Sept. 6.

—Fuller Trump, ex-manager of the Grand Opera House, Springfield, O., has hoisted a banner bearing the legend, "No Cheap Prices." Mr. Trump says his house has never yet played at cheap prices, and never will, and that he therefore looks for the patronage of the leading attractions. Many of these are booked with him.

—In answer to an advertisement inserted in last week's MIRROR, announcing the fact that he had leased the Whitney Opera House, Detroit, C. E. Blanchett says he received over half a hundred letters of congratulations and requests for time from managers all over the country. As a consequence Mr. Blanchett has already booked twenty-three weeks.

—The Madison Square Theatre Private Secretary company will open its season at Minneapolis, Minn., on next Monday night. The company comprises W. H. Gillette, M. A. Kennedy, Harry Bell, Katie Gilbert, Eula Talbot, Mary Meyers, Lizzie Drury, Thomas A. Wise, Charles Mestayer, Herbert Ayling and Thomas Curran.

—Evans and Hoey's Parlor Match will this season consist of C. E. Evans, William Hoey, Daniel Hart, Otis Shattuck, the Olympia Quartette, Minnie A. French Nellie M. Page, Helena G. French, Courtney Haviland, Lizzie Rochelle, Anna Jackson and Fannie R. Johnson. Executive: Harry Mann, manager; C. French, Jr., treasurer.

—Marie Glover has been engaged as prima donna of the Little Tycoon company in place of Louise Paullin, resigned. Besides Miss Glover the company includes Elma Delaro, Robert E Graham, Will S Rising, E. R. Dunbar and E. H. Van Veghten. H. S. Taylor will be the manager, but will remain in New York. F. A. Pride will be acting manager.

—Under the title of A Desperate Gate—to say parties in interest—the play Fortune's Fool has been recently produced in San Francisco, with Jeffreys Lewis in the title role. The owners of the latter play protest against this. Mitchell, Marion and Co., the owners of Fortune's Fool, will prosecute any further infringements.

—The following is the full company of the Rag Baby now rehearsing in this city and to open at the Grand Opera House on Sept 6: Frank Daniels, Harry Conor, James H. Dyer, Albert Riddle, W. H. Stedman, W. F. Mack, Bessie Sanson, Rosa Francis, Helen Reimer, Nettie Lyford and Dickie Martines. Peter J. Ochl is musical director, John J. Ruddy treasurer, and John Hoolay advance.

—This is the last week of the Summer season at Koster and Bial's. Next week there will be a supplementary attraction in the appearance of Kersands' Minstrels. On Sept. 6 the regular Fall and Winter season opens with a rewritten and newly cast version of Venus and Adonis. Mme Fiske replaces Fred Warner, who joins Oliver Byron, and Anna Boyd is to take the part of Venus, *vice* Rosa Lee.

—Manager W. F. Ledoux, of Hiawatha, Pa., complains of the unprofessional conduct of a rival manager in that city. He had the Mexican Typical Orchestra booked for August 16. On that day the rival manager flooded the town with dodgers announcing the Orchestra for his theatre on the following Saturday night. Mr. Ledoux said the dodgers injured his business over $100.

—The fifth season of the Two Johns company, under the management of A. Q. Scammon, has opened. This is one of the most successful little comedy companies on the road. J. C. Stewart, as of old, remains the bright particular star and the chief fun-maker. He has still further improved upon his support this season, and has also introduced many changes and novelties in his comedy. The time of the Two Johns is all filled.

—The following is Lawrence Barrett's full company, which opens at the Star Theatre next Monday night: Newton Goothold, Miana K. Gale, Charles B. Welles, B. G. Rogers, S. E. Springer, Charles M. Collins, J. M. Sturgeon, J. L. Finney, K. Wesson, C. S. Abbe, Fred. Broom, J. W. Albaugh, Jr., Garrie Davidson, Mr. Koehler, Minnie Monk, Miriam O'Leary, Ida Rock, and Leon J. Vincent, stage manager.

—The prospects of a lively rivalry in Hoboken, N. J., between Managers Cronheim and Wareing are excellent. The latter's new theatre is nearly completed, and Cronheim is rapidly making extensive alterations and improvements in his house. Each is confident of success, although the fact that the Germania is already drawing good houses may give it an advantage. Wareing's opens with Hedley and Harrison's Silver King on Sept. 20.

—Harry Greenwall leaves for Texas on Saturday, having completed his bookings. From private advices received by him he reports the storm at Galveston to have been greatly exaggerated. He will open the season of the Tremont Opera House on Sept. 19 with McIntyre and Heath's Minstrels. Up to the present time he has booked fifty-five attractions for his circuit. Randall's Bureau will transact all his business for the rest of the season.

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Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

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Population of city and vicinity 25,000. Extensive alterations, new scenery, new decorations, well-appointed dressing-rooms. Entirely refitted and remodelled for coming season.
WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season.
Address all communications to B. J. HAGENBUCH, Proprietor.

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GLOVER'S OPERA HOUSE.
Seats 850. Share or rent. G. W. GLOVER, Mgr.

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14, 16, 18, 20 ELIOT STREET, BOSTON.
Rooms with Modern Improvements.
First class board at reasonable prices.
SPECIAL TERMS TO PROFESSIONAL PEOPLE.

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The largest, most popular and only first-class theatre in the county. Ground floor. Seating capacity, 1,200. Fifteen dressing rooms. Stage 35x70 feet. Can produce any play travelling. Population 10,000 New Brighton (half mile) connected by street railway; population 6,000. Booking one date per week only, and must be the best. A few dates wanted in November, January, February and after.
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BELLEFONTAINE, O.
GRAND OPERA HOUSE.
Seats 800. Stage 30x32. Scenery complete. Population 5,000. Now booking. Address T. L. Hutchins.

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The most popular house in Beaver County. Ground floor; steam heat; carbon light; new piano. Booking for 1886-7. First-class attractions only.

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Special rates to the profession.

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Seating capacity, 800 to 1,000 Stage, 35x49. Nine sets of scenery. Only place of amusement in the city. Population 8,000. Now booking first-class attractions only. G. W. SMITH, Proprietor and Manager.

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TO MANAGERS—I do my own booking for the
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The only theatre in the city that has never played at 10c., 20c., 30c. prices. For dates and terms address
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Seats 850; heated by steam. Share Barrett & Heffner.

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MOZART HALL.
Live town; 6,000 people; ground floor; seats 1,600 people; opera chairs; stage ample and scenery fine and complete. The only house for big combinations to play to advantage and make money. Wanted, first-class attractions for the season of 1886-87. Address all communications to J. E. FRY, Manager.

GREENVILLE, PITT COUNTY, N. C.
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Seats 500. Good show town. M. HORN, Manager.

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Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad between Philadelphia and Pittsburg. O. GREENBERG, Mgr.

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WANTED—Attraction with band and orchestra, Sept. 6-11, FAIR WEEK. Popular prices. Share. For dates, etc., address BYE Da R. CLEMONS, Manager.

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Seats 1,200. Folding chairs. Lighted by gas. Heated by Furnaces. Stage 30x60. Full outfit of Fine Scenery. Good dressing rooms. Population 5,000. Now booking good attractions for 1886-'87. Address
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October and November time all filled. December, January, February, March and Holiday week open. Rent or share. Address RANDALL'S THEATRICAL BUREAU, New York, or, L. G. HUNT, Mngr., Mt. Vernon, Ohio.

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GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town.
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Largest, finest, most popular hall in town. Completely remodelled. New galleries added. Seats 1,200. Ground floor. Elegantly decorated. Steam heat, folding-chairs, piano, large stage, new scenery. Everything new. Live manufacturing town of over 10,000. First-class attractions desired J. D. STIVERS & CO.

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Extensive alterations under new management. New scenery, new decorations, complete renovation. First-class attractions apply at once. V. R. SKINNER, Mgr.

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The cities composing this circuit average twenty miles apart, with very best railroad facilities.
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| City. | Population. | Seating Capacity. | Managers. |
|---|---|---|---|
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| Webb, City, Mo. | 4,000 | 500 | James Gannon |
| Columbus, Kas. | 1,500 | 800 | O. E. Harland |
| Parsons, Kas. | 11,000 | 800 | Lot L. Bates |
| Ft Scott, Kas. | 12,000 | 900 | W. P. Patterson |
| Pittsburg, Kas | 6,000 | 1,000 | C. & J. Hunter |
| Lamar, Mo. | 3,500 | 800 | Brown & Avery |
| Nevada, Mo. | 6,000 | 1,000 | Harry C. Mason |
| Rich Hill, Mo. | 6,000 | 900 | J. Goldenberg |
| Butler, Mo. | 5,000 | 800 | Don Kenney |
| Paola, Kas. | 4,000 | 600 | L. D. White |
| Ottawa, Kas. | 8,000 | 900 | Samuel Smith |
| Garnett, Kas. | 3,000 | 1,000 | S. Kaufman |

W. P. PATTERSON, President, Fort Scott, Kas.
H. H. HAVEN, Secretary, Joplin, Mo.
General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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Six first-class one-night stands. All new, modern theatres, with large, well fitted stages. Population aggregates nearly 200,000.
The following time is open season 1886-87:
SEPTEMBER—Week of 6th, three nights; week of 20th, five nights; week of 27th, five nights.
OCTOBER—Week of 4th, five nights; week of 11th, three nights; week of 18th, five nights.
NOVEMBER—Week of 1st, one night (Monday or Tuesday); week of 8th, three nights; week of 15th, three nights; week of 22d, one night (Newcastle); week of 29th, five nights.
DECEMBER—Week of 6th, five nights; week of 13th, three nights; week of 20th, four nights; week of 27th two nights.
Any week after January 3, except weeks of January 17 and February 21, an attraction can be booked five or six nights.
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Two first class minstrel troupes can be booked between September 1 and February 1, on liberal terms.

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New house and scenery; well lighted; seats 600 population 2,500; share or rent. Address, J. O. BOAG.

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Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from 1886 and season 1886-7. Address Dr. O. C. FARQUHAR Lessee and Manager, No. 180 Putnam Avenue.

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GEORGE A. BLUMENTHAL, Acting Manager.
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1886—SEASON—1887.
Edmund Collier.
In JACK CADE, METAMORA and VIRGINIUS, commencing August 30, at Miner's People's Theatre.

MESSRS. HOWE & HUMMEL will rigidly prosecute any parties attempting to produce the drama, A MOTHER'S SIN, written by Walter Reynolds, during that gentleman's absence in England.

Samuel Colville.

On Monday morning, when the profession read the news of Samuel Colville's sudden death in the papers, it was with the sense of shock that all such unexpected events occasion. But the manager's acquaintance was so wide and his popularity so general that the feeling of horror and regret spread among a very large number of people. Death could not have selected for a victim one more universally and justly esteemed, or one who in the ordinary course of events seemed more certainly to have before him years of usefulness and activity. When the news got well about it was almost the exclusive topic of conversation in professional circles. On the Square, at the headquarters of the Actors' Fund, among the many companies that are busy rehearsing for the new season, in hotel corridors, managers' offices, dramatic agencies—in fact everywhere that managers, actors and others connected with the stage habitually congregate—the death of the veteran was discussed and without exception deplored. Hundreds of personal recollections of the deceased were retailed, numberless little instances of his unvarying kindness, his infinite charity and warm-hearted solicitude for the welfare of the sick, the poor and the unfortunate were recalled with affectionate regard. Even those that during Mr. Colville's lifetime were wont to misunderstand his bluff frankness, or carp at his austere integrity, quickly acknowledged the man's many rare and estimable traits and added their meed to the general sorrow.

To the many who saw Mr. Colville apparently enjoying the sturdiest health but a day or two before his unforeseen taking off, it was all inexpressibly shocking. On Friday the editor of THE MIRROR, who was one of his associates on the official staff of the Actors' Fund, saw him and held a long conversation wherein matters affecting the future of the Fund were talked over. Then, as always, Mr. Colville manifested the greatest zeal in the good work with which he has been so prominently and so energetically identified and displayed the sound sense, accurate judgment and inexhaustible interest that dominated his views in regard to everything affecting the dignity and the well-being of the calling to which the best years of a successful and honorable life were devoted. On Saturday he called at the Casino to see Jesse Williams respecting the merits of some people that had applied to him for an engagement. In the evening he visited Colonel Miles at the Bijou. He was seemingly in excellent health and his usual cheerful spirits, although but three days before he had learned through his friend and family physician, Dr. Charles Phelps, that he was a victim of heart-disease. It appears somewhat strange that the malady had not been discovered before. He was obese, and his face for months has worn a pallor that to the practiced eye, taken in conjunction with the accumulation of flesh, betokens the approach of fatty degeneration of the heart. The physician gave no warning of the impending danger. Indeed, he apprehended no immediately fatal result; he went out of town with the expectation of placing the patient under treatment early this week.

On Sunday morning Mr. Colville, not feeling well, went for a drive through the Park with his wife. He was fond of driving, and his brougham and stylish pair were a regular feature of the fashionable afternoon parade of equipages on the West Drive. He took pleasure from the morning spin, and the fresh air apparently benefited him. After driving he sat upon the veranda of his residence on Seventh avenue, near Thirteenth street—one of the comfortable and cosy old-fashioned cottages that stand back from the street behind a narrow fringe of trees. Complaining of being ill, Mrs. Colville suggested to her husband that he should try the virtue of another drive through the Park, and that her brother, Wesley Rosenquest, should accompany him. Mr. Colville, pleased with the idea, consented. He walked to the stable in Fourteenth street, where his carriage was kept, with Mr. Rosenquest beside him. This was a little after 4 o'clock. Mr. Rosenquest, who was the manager's confidential business associate for eight years, and who held him in the highest love and respect, related all that happened from that time until Mr. Colville's death, to a representative of this paper, on the following morning. The speaker's face wore an expression of great grief, and in the course of the recital he betrayed much feeling.

"On our way through Fourteenth street," said he, "Mr. Colville stopped twice and leaned against me, clasping his hand to his heart as if in great pain. He refused to let me leave him and bring the carriage for him. Arrived at the stable we entered the carriage and started for the Park. On the way up the avenue we passed several friends and Mr. Colville took off his hat in bowing to them, as was his invariable custom in acknowledging salutes. Soon after passing Mount. St. Vincent he said he felt very ill. The horses were turned about and we made for home. A great change took place in his face. 'I am dying,' he said. I tried to cheer him up. It was no use. The shadow of death was on his face. On the way back he said he only wished to live long enough to get home and see his wife. He told me with great particularity just what disposition he wished made of all his affairs. He was methodical in all things. We stopped for a doctor, who rode down town with us. Arrived home Mr. Colville walked with little assistance through our dooryard and up the steps into the house. He just had time to recognize his wife, fall into a chair and breathe his last.."

The funeral services took place yesterday at the Church of the Transfiguration, Twenty ninth street. The Trustees of the Actors' Fund and the pall-bearers met at the home of the deceased and proceeded to the church. The service began punctually at 11 o'clock, as announced. The low-arched, rambling edifice was crowded. The casket was borne up the centre aisle and laid upon two draped supports. Dr. Houghton read the impressive service of the Episcopal Church. A volunteer choir sang "Nearer My God to Thee" and "Rock of Ages" Many were affected to tears. Mrs. Colville, who was overcome with her loss, fainted during the ritual. She was affectionately attended by her brother, Mr. Rosenquest, who also seemed stricken with the bereavement.

For many years New York has not seen such an outpouring of actors and actresses, and the deference and respect evinced by the great throng in honoring the generous-hearted and noble manager proved how greatly he was loved and admired by his fellows.

The handsome casket was fairly laden down with floral offerings, while in the church had been placed a number of emblems sent by societies to which Mr. Colville belonged. Among these was a huge floral horseshoe from the St. Louis Order of Elks, a large piece from the Actors' Fund, besides a number of wreaths, broken columns, crosses, etc. Dr. Houghton led the way into the church, followed by his assistants bearing the coffin, behind which came Mrs. Colville, who leaned heavily on the arm of her brother, followed by the pall-bearers. A delegation from the B. P. O. Elks, headed by W. B. Henry, entered the church by a side entrance and took seats near the altar. During the service there was the utmost silence and on several occasions the minister's voice almost forsook him.

Before the coffin was carried out to the street services were held by the Elks in the churchyard, A. C. Moreland delivering an impassioned address in which he extolled the many virtues of the dead manager. The casket was then carried to the hearse and the funeral cortege moved slowly away to Evergreens Cemetery, where the interment took place. There were no services at the grave beyond the singing of a hymn.

Among those present at the funeral were John Howson, Horace McVicker, Louis Aldrich, Frank Curtis, Nat C. Goodwin, Edwin F. Knowles, William J. Fleming, Augustus Hall, Harry Edwards, Chandos Fulton, John P. Smith, Fred. Dubois, Robert E. Stevens, Al. Lipman, Edward Aronson, Colonel T. Alston Brown, Fred. Lubin, Harrison Grey Fiske, Jennie Weathersby, Minnie Cummings, Mary H. Fiske, Louisa Eldridge, John F. Poole, W. B. Henry, William E. Sinn, James C. Duff, Ben Baker, Robert Fraser, T. Henry French, Harry Watkins, James H. Meade, Harry Greenwall, Charles A. Watkins, Mrs. E. L. Fernandez, General George Sheridan, Augustus Pitou, F. F. Mackay, Hardy Vernon, Joseph Maguire, Thomas Maguire, Jesse Williams, Marcus Mayer, Imre Kiralfy, Jacob Zimmermann, John T. Raymond, Lotta, William J. Florence, Oliver Doud Byron, Alfred Joel, Frank C. Bangs, E. A. Nicholls, W. G. Abrahams, Ernest Stedman, William H. English, A. C. Moreland, W. H. Brown, Neil Burgess, Ed. Bloom, Jacob Shattuck, Henry V. Donnelly, John T. Macauley, J. B. Radcliffe, George Fawcett Rowe, George Kemp, William Conner, W. T. Falk, J. H. St. John, Rudolph Aronson, Ernest Bartram, Charles A. Wing, Joseph Tooker, R. C. Varian, W. J. Scanlan, Louis Harrison, Mrs. Farren, Charles G. Craig, Nellie Lingard, Bertie Jarrett, William Guernsey, Edwin Low, Frank L. Goodwin, Mr. and Mrs. Frank M. Norcross, Jr., Mme. Ponisi, W. J. Ferguson, Mrs. T. L. Donnelly, Russell Bassett, Bolossy Kiralfy, Mr. and Mrs. Thomas K. Serrano, John F. Donnelly, Adah Richmond, Susie Russell, Archie Cowper, E. G. Gilmore, Ariel N. Barney, William Peterson, Jacques Kruger, Julius Cahn, Joseph Brooks, James Perry, Fred. Rullmann, Amy Lee, Mrs. Harry Watkins, Edward Harrigan, Leon J. Vincent, Al Weber, Adele Clarke, Leigh Lynch, Edward E. Kidder, William Archer, Colonel Morris, Maze Edwards, Frank B. Murtha, Frank Irving, Harry Miner, Fanny Davenport and W. J. Henderson.


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